UNIVERSITY OF PENNSYLVANIA

THE VERSIFICATION OF THOMAS HARDY

ELIZABETH CATHCART HICKSON

A THESIS

IN ENGLISH

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF PHILOSOPHY

PHILADELPHIA
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To My Mother

R. UNIV.
BIBLIOTHEEK
LEIDEN

PREFACE

The material for this work was obtained from a study of all of Thomas Hardy's poetry, lyrical, narrative, and dramatic. This consists of the seven groups: *Wessex Poems*, *Poems of the Past and Present*, *Time's Laughingstocks*, *Satires of Circumstance*, *Moments of Vision*, *Late Lyrics and Earlier*, and *Human Shows* (published together as *Collected Poems*), the posthumous volume, *Winter Words*, *The Dynasts*, and *The Famous Tragedy of the Queen of Cornwall*.

I wish to express my thanks to the professors in the English Department of the University of Pennsylvania for laying the foundations on which I have attempted to build this thesis. I am especially grateful to Dr. Cornelius Weygandt and to Dr. Edward S. Bradley for the aid which they rendered in bringing it to completion.

Jenkintown, Pa., May, 1931 E. C. H.

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CONTENTS

PAGE

I

INTRODUCTION

1. Hardy's Early Interest in Poetry 9
2. Hardy's Idea of Poetry 10
3. Influences 12

II

CLASSIFICATION OF NON-DRAMATIC POEMS

1. According to Subject 22
   Table No. 1 22
2. According to Setting 28
   Table No. 2 29
   Table No. 3 34

III

FORM

1. Treatment of the Line 36
   Use of Rhythmical Variations 37
   Table No. 4 39
2. Treatment of the Stanza 42
   A. Stanza-Length 42
      Table No. 5 43
   B. Rime 43
      a. End-rime 43
      b. Rime-linking 45
   C. Typical Stanzaic Forms 50
   D. Use of Alliteration, Assonance, and Onomatopoeia 57

IV

RELATION OF FORM TO MATERIAL 60

V

STYLE AND DICTION

1. Style: Figures of Speech 63
   Table No. 7 63
2. Diction: Vocabulary 68

THE DYNASTS AND OTHER DRAMATIC WORKS 77

APPENDIX 92
Table No. 6—Rime-Schemes and Rhythm 92
Dictional Lists 120
Bibliography 128

ABBREVIATIONS

WP—Wessex Poems
PP—Poems of the Past and Present
TL—Time's Laughingstocks
SC—Satires of Circumstance
MV—Moments of Vision
LL—Late Lyrics and Earlier
HS—Human Shows
WW—Winter Words
d. r.—duple rising*
d. f.—duple falling
t. r.—triple rising
t. f.—triple falling
d-t—duple-triple (duple predominant)
t-d—triple-duple (triple predominant)
s—suspended rhythm.

The page Nos. used throughout are based upon:
Collected Poems of Thomas Hardy. Macmillan Co., N. Y., 1928.
Winter Words, by Thomas Hardy. Macmillan Co., N. Y., 1928.
The Dynasts, by Thomas Hardy. Macmillan Co., 1920.
The Famous Tragedy of the Queen of Cornwall, by Thomas Hardy, Macmillan Co., N. Y., 1923.

The Collected Poems are divided into seven groups: Wessex Poems, 1–72; Poems of the Past and Present, 77–172; Time's Laughingstocks, 177–281; Satires of Circumstance, 285–398; Moments of Vision, 401–521; Late Lyrics and Earlier, 533–661; and Human Shows, 665–800. A double reference is given for each poem as *The Mother Mourns*, PP. 101. This places the poem in the group to which it belongs as well as giving page number. If there are two or more poems beginning on the same page, the letters *a*, *b*, and *c* are used to indicate the one referred to. Thus, SC, 323a would refer to *Without Ceremony*.

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* Nomenclature based on *A Study of Metre* by T. S. Omond, Lond., 1920.

I

INTRODUCTION

This introduction makes no attempt to give complete expression to Hardy's poetic ideas but simply stresses a few of the interests, theories, and influences which seem to be most vitally connected with his writing of poetry.

1. *Hardy's Early Interest in Poetry*

Many readers think of Thomas Hardy as a novelist who, tiring of prose, turned to poetry late in life. That this was not the case can be readily seen from an examination of the dates of some of his poems. The year 1866 appears on numerous pages; even 1865 is represented in *Amabel.*

One poem, *Domicilium*, not included in his collected poems but quoted by Mrs. Hardy,[1] was written between 1857 and 1860. It describes the old homestead as seen through his grandmother's eyes at the close of the eighteenth century.

As a young man he loved poetry and, at a time when others thought his interests lay elsewhere, he tells us:[2] "A sense of the truth of poetry, of its supreme place in literature, had awakened in me. At risk of ruining all my worldly prospects I dabbled in it . . . was forced out of it . . . It came back upon me . . . All was of the nature of being led by a mood, without foresight, or regard to whither it led."

Mrs. Hardy tells us, in this connection, "Thomas Hardy was always a person with an unconscious, or rather unreasoning, *tendency*, and the poetic tendency had been his from the earliest."

At the time of the publication of *Tess*, 1891, he had already in mind a volume of verse, as a note-book of his informs us:[3] "Title —'Songs of Five and Twenty Years.' Arrangement of the songs: Lyric ecstasy inspired by music to have precedence."

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[1] Hardy, Florence Emily—*Later Years of Thomas Hardy*, 4–5.
[2] *Ibid.*, 187–8.
[3] *Ibid.*, 3.

Some of his views on poetry, gleaned from his note-books by Mrs. Hardy are very interesting:[4] "There is no new poetry; but the new poet—if he carries the flame on further (and if not he is no new poet)—comes with a new note. And that new note it is that troubles the critical waters.

"Poetry is emotion put into measure. The emotion must come by nature, but the measure can be acquired by art."

Again he says,[5] "I hold that the mission of poetry is to record impressions, not convictions. Wordsworth in his later writings fell into the error of recording the latter. So also did Tennyson, and so do many other poets when they grow old. *Absit omen.*

2. *Hardy's Idea of Poetry*

Hardy very evidently agreed with Hazlitt about poetry that "Its subject is whatever the world contains," for no matter was too trivial, no scene too commonplace to afford foundation for a poem. He knew well, however, that true poetry consists in making proper use of the subject, be it great or small. From common occurrences he drew universal truths making the particular live again in the general. For example, in *The Face at the Casement* (SC, 297) the new lover embraces his sweetheart under her dying lover's window, but Hardy had more than three people in mind when he wrote it, for did he not close with the words:

> Love is long-suffering, brave,
> Sweet, prompt, precious as a jewel;
> But jealousy is cruel,
> Cruel as the grave!

He saw a boy on a train. The thought of Life's greater voyage came to him and this prosaic picture at once assumed poetic qualities as he asked,

---

[4] *Ibid.*, 78.
[5] *Ibid.*, 178–9.

Knows your soul a sphere, O journeying boy,
Our rude realms far above,
Whence with spacious vision you mark and mete
This region of sin that you find you in,
But are not of?

(*Midnight on the Great Western*, MV, 483.)

In Starlings on the Roof (SC, 366b) the birds can't understand why the folks have moved, and then, with a stroke of the pen, he introduced another great truth,

"They will drag their house-gear ever so far
In their search for a home no miseries mar;
They will find that as they were they are,

"*Ah, Are You Digging on My Grave?*" (SC, 310) became, at his command, a warning to man that the memory of him will soon fade away.

The Pink Frock (MV, 443) and *At the Draper's* (SC, 396b) were written with many others to show the heartlessness and vanity of womankind. The loss of a chance to wear her new dress, in the former, and fear lest she should not get "the last new note in mourning", in the latter, completely shut out all grief for their respective husbands.

How wonderfully he pictured the proud woman reduced to the sale of her father's library,

"But the truth of it is that oftenwhiles
I have wished, as I am fond of art,
To make my rooms a little smart,
And these old books are so in the way."

We hear the light laugh which is the shield of many a heart-broken woman. (*In the Study*, SC, 394b.)

The Man He Killed (TL, 269) becomes the embodiment of all the millions killed in war, and the irony of it all,

"I shot him dead because—
Because he was my foe,
. . . . . .

although he would have treated him to a drink in times of peace.

Thus, on page after page of his poems, these little pictures appear, and back of each there looms, as one reads on, something which is of far greater moment than is at first indicated, some transcendent view of love or hatred, joy or suffering, which is the common lot of all.

As one of several expressions of Hardy's characteristic belief in the "solidarity of all the arts", one may take the poem called *Rome: The Vatican: Sala delle Muse* (PP. 94). As he is seated in the Muses' Hall, a form appears, "an essence of all the Nine", and talks to him:

> "Regarded so long, we render thee sad?" said she.
> "Not you," sighed I, "but my own inconstancy!
> I worship each and each; in the morning one,
> And then, alas! another at sink of sun.
>
> "Today my soul clasps Form; but where is my troth
> Of yesternight with Tune: can one cleave to both?"
> —"Be not perturbed," said she. "Though apart in fame,
> As I and my sisters are one, those, too, are the same."
>
> —"But my love goes further—to Story, and Dance, and Hymn,
> The lover of all in a sun-sweep is fool to whim—
> Is swayed like a river-weed as the ripples run!"
> —"Nay, wooer, thou sway'st not. These are but phases of one;
>
> "And that one is I; and I am projected from thee,
> One that out of thy brain and heart thou causest to be—
> Extern to thee nothing. Grieve not, nor thyself becall,
> Woo where thou wilt, and rejoice thou canst love at all!"

3. *Influences*

A thorough study of Hardy's poetry reveals to us the way in which his own life is interwoven in his poems.

He inherited the family love for music, and began, at the age of four, to imitate his father's playing and dancing. Even at this early age, certain airs brought the tears to his eyes, thus indicating that "sensitiveness to melody" which was to remain until

his death. Not only does one find in his prosody a peculiarly musical quality, but more than sixty poems deal with music or dancing as subject matter. Many of them go back to his boyhood days, as:

To My Father's Violin (MV, 423)
In the Small Hours (LL, 613)
The Night of the Dance (TL, 215)
Song to an Old Burden (HS, 799)
Afternoon Service at Mellstock (about 1850) (MV, 403)
Apostrophe to an Old Psalm Tune (MV, 404)

His strict attendance at church when a boy was the inspiration of the last two as well as of the subject matter and diction of many others.

His attitude of indifference to life so characteristic of his later art was early foreshadowed when he was perhaps only five.[6] "He was lying on his back in the sun, thinking how useless he was . . . Reflecting on his experience of the world as far as he had got, he came to the conclusion that he did not wish to grow up . . . he did not want at all to be a man, or to possess things, but to remain as he was, in the same spot and to know no more people than he already knew (about half-a-dozen)." The same idea was expressed, many years later, in *Childhood Among the Ferns* (WW, 60). In this he took shelter from the rain under the ferns; then the sun came out:

. . . . . .

I said: "I could live on here thus till death";

And queried in the green rays as I sate:
"Why should I have to grow to man's estate,
And this afar-noised World perambulate?"

A repetition of the idea occurs in the beginning of "*For Life I Had Never Cared Greatly*" (MV, 505),

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[6] Hardy, F. E.—*Early Life of Thomas Hardy*, 19–20.

In earliest years—why I know not—
I viewed it askance;
Conditions of doubt,
Conditions that leaked slowly out,
May haply have bent me to stand and to show not
Much zest for its dance.

The latter part shows his change of heart after Life had "uncloaked a star" for him.

In *One We Knew* (TL, 257), a tribute to his grandmother, we see the source of many a local tale later versified, as *The Trampwoman's Tragedy* (TL, 182), *At Shag's Heath, 1685* (HS, 716), *The Alarm* (WP, 30), and many others, as well as much of the Napoleonic material in *The Dynasts*.

His mother encouraged the early study of Greek and Latin. She also instilled in him a love for Nature and tender compassion for all wild creatures. Nature became the setting for nearly one-half of his poems, and sympathy for animals was later the inspiration for more than twenty poems, e. g., *Birds at Winter Nightfall, The Puzzled Game Birds* (PP, 135), *The Blinded Bird* (MV, 418), *Winter Night in Woodland* (HS, 698), and *The Lady in the Furs* (WW, 59). This same pity later called forth from him the reply to W. T. Stead's suggestion as to a Crusade for Peace:[7] "As a preliminary, all civilized nations might at least show their humanity by covenanting that no horses should be employed in battle except for transport. Soldiers, at worst, know what they are doing, but these animals are denied even the poor possibilities of glory and reward as a compensation for their sufferings." This was followed, in time, by the poem, *Horses Aboard* (HS, 753).

His affection for his sister Mary appears in eight poems. Two of these, *Logs on the Hearth* (MV, 459) and *Molly Gone* (MV, 467), tell especially of their childhood days. His boyhood friends are mentioned upon page after page of his collected poems: *To Lizbie Browne* (PP, 118), *To Louisa in the Lane* (WW, 100), *Friends Beyond* (WP, 52), *The Rash Bride* (TL, 236), and *The Dead Quire* (TL, 240).

---

[7] Hardy, F. E.—*The Later Years of Thomas Hardy*, 81.

As a young man he continued his study of Latin and Greek. The titles and sub-titles of many of his poems show this influence: 'ΑΓΝΩΣΤΩ ΘΕΩ (PP, 171); *The Chosen:* "Ατινά ἐστιν ἀλληγορούμενα (LL, 640); *Sine Prole* (HS, 686a); *Aquae Sulis* (SC, 353); *Genitrix Laesa* (HS, 737); *Intra Sepulchrum* (LL, 647); *Jubilate* (MV, 480); *In Tenebris* (PP, 153–5); *Plena Timoris* (HS, 706); *Exeunt Omnes* (SC, 389); *Her Apotheosis:* "Secretum meum mihi" (LL, 634a). In some cases the reference is Biblical and is given in Greek, Latin, or English as the fancy strikes him: *Quid Hic Agis?* (MV, 413) I. Ki. XIX. 9, 13; *Surview:* "Cogitavi vias meas" (LL, 660b). Scattered throughout this latter poem are quotations from I. Cor. XIII in English. Again, in *After Reading Psalms XXXIX, XL,* etc. (LL, 660a), Latin is used. Many other Biblical texts appear in both Latin and English: "*In the Seventies*" (MV, 430b), "Qui deridetur ab amico suo sicut ego."—Job .....; *The Collector Cleans His Picture* (LL, 584), "Fili hominis, ecce ego tollo a te desiderabile oculorum tuorum in plaga."—Ezek. XXIV: 16; *An Inquiry* (HS, 724), "Circumdederunt me dolores mortis"—Ps. XVIII: 4; *The Clock of the Years* (MV, 496b), "A spirit passed before my face; the hair of my flesh stood up"—Job IV: 15; *Compassion* (HS, 791), "Blessed are the merciful"—Matt. V: 7; *Great Things* (MV, 445b), "Soul, I have need of thee"; *A Dream Question* (TL, 245), "It shall be dark unto you, that ye shall not divine"—Micah III: 6; "*And There Was a Great Calm*" (LL, 557)—Matt. VIII: 26 and Mark IV: 39. In several, allusion occurs: *Apostrophe to an Old Psalm Tune* (MV, 404b),

> And wakes your speech, as she of Endor did
> (When sought by Saul who, in disguises hid,
> Fell down on the earth to hear it)
> Samuel's spirit.

or *In the British Museum* (SC, 358b),

> "It is only the base of a pillar, they'll tell you,
> That came to us
> From a far old hill men used to name
> Areopagus."

"... I know no art, and I only view
A stone from a wall,
But I am thinking that stone has echoed
The voice of Paul,

"Paul as he stood and preached beside it
Facing the crowd,
A small gaunt figure with wasted features,
Calling out loud

"Words that in all their intimate accents
Pattered upon
That marble front, and were wide reflected,
And then were gone."

or the subject may be drawn from the Scriptures, as *Jezreel* (LL, 538b) or *In the Servants' Quarters* (SC, 359).

His knowledge of the classics may also be seen in the many allusions to be found in such poems as: *Xenophanes, the Monist of Colophon* (HS, 693); *Christmas in the Elgin Room* (WW, 181); *Aristodemus the Messenian* (WW, 27); *Catullus* (PP, 166b); *A Sapphic Fragment* (PP, 166a); *In the Evening* (HS, 788).

While studying Greek and Latin, he was fitting himself to be an architect under the direction of John Hicks, to whom he paid tribute in *The Abbey Mason* (SC, 379). This study of Gothic architecture exerted a great influence on his vocabulary, the structure of his verse, his regard for form rather than color, and the use of churches as settings for many of his poems.

His courtship inspired the writing of many of his happiest poems, e. g., "*When I Set Out for Lyonnesse*," 1870 (SC, 293), *Timing Her* (MV, 416), *After a Romantic Day* (LL, 607). His early married life is represented by such poems as *Where the Picnic Was* (SC, 336), *The Figure in the Scene* (MV, 447), *A Woman Driving* (LL, 645), *A Winsome Woman* (WW, 176), while his wife's death caused the production of the group of sorrowful Poems of 1912–13 (SC, 318–336) as well as many others.

The gloom which seems to have gripped him as a young man was intensified in later years by the loss of friends and dear ones. The fact that he had to superintend the removal of bones

from an old churchyard doubtless had its effect also. Three hundred and ninety of his poems allude to death, and about 50 have their setting in graveyards.

This same gloom has caused him to introduce into his poetry every possible name for the grave and death. In this he seldom repeats himself:

. . . that storm-tight roof of hers	
Which Earth grants all her kind.	(TL, 259)
caverned ark	(LL, 632)
oblivion's cave	(HS, 790)
earthen cyst	(WW, 37)
hoary last dark mew	(TL, 277)
jailing shell of her tiny cell	(SC, 323b)
yew-arched bed	"
noiseless nest	(SC, 322)
loamy cell	"
chalky bed	(HS, 788)
clay became my cover	(HS, 672)
bleak bed	(HS, 787b)
chink that none may scan	(MV, 460)
kindly earth secludes from view	(MV, 504)
close bin with earthen sides	(HS, 749b)
cave under grass	(WW, 176)
down to dust we glide	(TL, 213)
hollowed spot	(WW, 5)
some deep graveyard's oubliette	(MV, 449)
house of clay	(LL, 567)
closely sealed cell	(HS, 692)
dust lies listless	(MV, 429a)
daisies hid her head	(LL, 548a)
He has doffed this wrinkled gear	(SC, 390)
coffin-thrall	(LL, 590)
pulseless sleep	(MV, 448)
a rest hid safe from sight	(LL, 624)
renounce this worm-holed raiment	(WW, 55)
and many others.	

The same feeling pervades the lines in which he pictures the subterranean travels of the spirits of the dead:

> Yet her shade, maybe,
> Will creep underground
> Till it catch the sound
> Of that western sea . . . (SC, 322)

or,

> "She must get to you underground
> If any way at all be found, . . . (HS, 738)

says the grave-digger to the rose-bush that feels neglected by its former owner.

In fact, these spirits do many things. They dance, *Jubilate* (MV, 480); they lament, *Spectres That Grieve* (SC, 309); they wonder, *The Coronation* (SC, 351); and weirdest of all, they grow into trees and flowers, *Voices from Things Growing in a Churchyard* (LL, 590). In this the spirits themselves announce that they have become, "daisy-shapes . . . leaves on a wall . . . yew . . . laurel . . . withwind . . . ivy-green."

This idea doubtless came to him from the reading of old songs and ballads, such as *Lord Lovel*:[8]

> Lady Nancy was laid in St. Pancras church,
> Lord Lovel was laid in the choir;
> And out of her bosom there grew a red rose,
> And out of her lover's a briar, briar,
> And out of her lover's a briar.
>
> They grew, and they grew, to the church steeple, too,
> And then they could grow no higher;
> So there they entwined in a true lover's knot,
> For all lovers true to admire-mire,
> For all lovers true to admire.

The same idea, as presented in ancient philosophy, may also have influenced him.

A number of poems show his knowledge of old songs. In fact, several have a note to indicate their origin:

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[8] Percy Soc.—*Early English Poetry, Ballads, etc.* "*Lord Lovel* from a broadside printed in London in 1846.—M. A. Richardson says that the ballad is ancient. London printers say their copy is very old."

Sitting on the Bridge (Echo of an old song), MV, 428
Timing Her (Written to an old folk-tune), MV, 416
Meditations on a Holiday (A new theme to an old folk-measure), LL, 580
"*O I Won't Lead a Lonely Life*" (To an old air), LL, 612b
The Colour (The following lines are partly original, partly remembered from a Wessex folk-rhyme), LL, 655
Vagrant's Song (With an old Wessex refrain), HS, 742
Song to an Old Burden, HS, 799a

Some show his early interest in Latin rhythms as,

Sine Prole (Mediaeval Latin Sequence Metre), HS,686a
Genitrix Laesa (Measure of a Sarum Sequence), HS, 737b

The latter, as indicated in the notation, was evidently part of his early training in the music of the church. His interest in classic metres continued through his life. Mrs. Hardy tells us,[9] "Hardy spent some time in hunting up Latin hymns at the British museum, and copies that he made of several have been found, of dates ranging from the thirteenth to the seventeenth century, by Thomas of Celano, Adam of S. Victor, John Mombaer, Jacob Balde, etc. That English prosody might be enriched by adapting some of the verse-forms of these is not unlikely to have been his view." This is reflected in many poems using the tail-rime, which had its origin in the Latin sequence metre.[10] (This will be discussed more fully below in the section on Form.)

His reading of other poetry, especially seventeenth century lyrics, is shown in the lines inserted at the chapter headings of his novels and also in the form of many of his poems. Besides the seventeenth century lyrists, Browning, Swinburne, Keats, his old friend Wm. Barnes, and others might be put in this list.

His novel writing contributed the themes of several poems to the collection: *The Sergeant's Song*, WP, 15a (Trumpet Major); *Tess's Lament*, PP, 161 (Tess of the D'Urbervilles); *The Rash Bride*, TL, 236b, and *The Pine Planters*, Marty South's Reverie, TL, 255 (Under the Greenwood Tree); *The Moth Signal*, On

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[9] Hardy, F. E.—*Later Years of Thomas Hardy*, 86.
[10] Schipper—*History of English Versification*, Oxford, 1910, 240 ff.

Egdon Heath, SC, 369 (Return of the Native); while *The Roman Road*, TL, 248, makes use of the same figure as occurs in an early chapter of The Return of the Native:

> The Roman road runs straight and bare
> *As the pale parting-line in hair*
> Across the heath.

His European travels are reflected in his *Poems of Pilgrimage*, (PP, 91–99).

His philosophy of life forms the main topic of numerous poems, such as *The Impercipient* (WP, 59), *Great Things* (MV, 445b), *Surview* (LL, 660b), and it is embedded in many more. As it is not the purpose of the present study to discuss the different phases of this philosophy, the reader is referred to his own explanation of his "evolutionary meliorism,"[11] which he had suggested many years before in the second of the poems entitled *In Tenebris* (PP, 154): . . . "if way to the Better there be, it exacts a full look at the Worst." His pride in his family and his great regret that he was the last of the line form the basis of *Heredity* (MV, 407), *The Pedigree* (MV, 431), *She, I, and They* (MV, 408), and *Sine Prole* (HS, 686).

The approach of old age caused the writing of *His Immortality* (PP, 130), *The Superseded* (PP, 133), *In the Seventies* (MV, 430), and *Surview* (LL, 660b).

As he says in a note-book,[12] "I believe it would be said by people who knew me well that I have a faculty (possibly not uncommon) for burying an emotion in my heart or brain for forty years, and exhuming it at the end of that time as when interred. For instance, the poem entitled 'The Breaking of Nations' contains a feeling that moved me in 1870, during the Franco-Prussian War, when I chanced to be looking at such an agricultural incident in Cornwall. But I did not write the verses till during the war with Germany of 1914, and onwards. Query: where was that sentiment hiding itself during more than forty years?"

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[11] Preface to Late Lyrics and Earlier, Collected Poems (1928 Ed.), 526.
[12] Hardy, F. E.—*Later Years of Thomas Hardy*, 179.

After this brief summary it is easy to agree with Mrs. Hardy that[13] "Speaking generally, there is more autobiography in a hundred lines of Mr. Hardy's poetry than in all the novels."

[13] *Ibid*, 196.

II

Classification of Poems

1. *According to Subject*

The poems may be divided into groups according to the subjects treated: philosophy, nature and philosophy, women, love, marriage, those dedicated to his wife, to his sister Mary, to others (memorial), war, memories of the past, personal, compassion for animals, those in which spirits of the dead speak and act, and a few which deal with miscellaneous topics. In Table No. I, the division is based on the predominant subject:

TABLE I

Subjects

	WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
Philosophy	8	18	8	13	23	21	36	21	148
Nature and Philosophy	11	16	7	6	15	12	24	8	99
Compassion	..	2	1	..	5	2	7	5	22
Memorial	..	2	2	4	2	4	3	1	18
Personal	1	10	1	1	12	3	2	9	39
Wife	1	2	2	30	50	37	25	2	149
Sister Mary	1	..	..	..	6	..	1	..	8
Spirits	3	6	3	12	9	10	9	1	53
War	7	8	1	..	13	3	1	..	33
Memories of the Past	1	3	9	3	15	7	4	7	49
Love	7	6	26	10	10	17	15	18	109
Marriage	3	5	13	3	2	7	6	..	39
Woman	9	9	25	27	11	16	17	18	132
Miscellaneous	..	..	..	..	..	..	..	..	18
Total	..	..	..	..	..	..	..	..	916

For the method of grouping used in the above table, examples may be cited:

Philosophy: 'ΑΓΝΩΣΤΩ ΘΕΩ (PP, 171), *By the Earth's Corpse* (PP, 114), *A Young Man's Epigram on Existence* (TL, 281), and *The Blow* (MV, 449), will give an idea of his philosophy of life[1] as shown in 148 poems.

[1] See p. 20, above.

NATURE AND PHILOSOPHY: This large group shows different aspects of Nature: Wisdom, in *Starlings on the Roof* (SC, 366-b), *Her Love Birds* (MV, 475), *While Drawing in a Churchyard* (MV, 504), and *The Darkling Thrush* (PP, 137); indifference, *The Bullfinches* (PP, 111); blindness, *The Lacking Sense* (PP, 106), *The Sleep-Worker* (PP, 110-b), *Genitrix Laesa* (HS, 737); cruelty, *Winter in Durnover Field* (PP, 136-a), *A Backward Spring* (MV, 468-a); stinginess, To a *Motherless Child* (WP. 58-a; doubt, *Nature's Questioning* (WP. 58-b); grieving, *The Mother Mourns* (PP, 101); helplessness, *Doom and She* (PP, 108); unchanging laws, *The Last Chrysanthemum* (PP, 136-b).

COMPASSION: His sympathy for both birds and animals may be seen in such poems as: *The Puzzled Game-Birds* (PP, 135-b), a triolet against hunting, based on the theme,

> They are not those who used to feed us
> When we were young—they cannot be—
> These shapes that now bereave and bleed us?

Another, *Winter Night in Woodland* (HS, 698), shows the fox, "The hand of all men is against him, he knows; and yet, why?" *Compassion*, (HS, 791) an ode written to celebrate the centenary of the Royal Society for the Prevention of Cruelty to Animals, speaks of the change which this organization has wrought and expresses regret that

> . . . still those innocents are thralls
> To throbless hearts, near, far, that hear no calls
> Of honour towards their too-dependent frail,

and ends on the note of hope,

> A mighty voice calls: "But may the good prevail!"
> And "Blessed are the merciful!"
> Calls a yet mightier one.

Bags of Meat (HS, 775) pictures very vividly a sale of cattle, each of which is to the auctioneer simply "a fine bag of meat".

In *The Lady in the Furs* (WW, 59), he combines compassion for animals with a satire against the vanity of women.

> "But I am a lovely lady,
> Though sneerers say I shine
> By robbing Nature's children
> Of apparel not mine,
> . . . . . "

MEMORIAL: Omitting those referring to his first wife and his sister Mary (grouped separately), there remain several beautiful tributes, such as the one to his own grandmother, *One We Knew* (TL, 257), that to his fellow worker in verse, William Barnes, *The Last Signal* (MV, 444), those to Leslie Stephen, *The Schreckhorn* (SC, 303), and to Keats, *At Lulworth Cove a Century Back* (LL, 570), and, noblest of all, the ringing lines to Swinburne, *A Singer Asleep* (SC, 304).

PERSONAL: Characteristic are *The Pedigree* (MV, 431), in which he sees himself "merest mimicker and counterfeit" of his long line of ancestors, and *Heredity*, opening with the words,

> I am the family face,

and *Sine Prole* (HS, 686-a), in which he regrets that he is the last of his line, all showing his intense interest in his family. In *Surview* (LL, 660-b), *Afterwards* (MV, 521), and *A Poet* (SC, 390) he reviews his past life. The last mentioned closes with the words,

> "Whatever his message—glad or grim—
> Two bright-souled women clave to him";

This same idea is carried out in *Conjecture* (MV, 448), in which he adds his sister Mary to the others. *After the Visit* (SC, 291) and "*I Sometimes Think*" (LL, 538) are tributes to the present Mrs. Hardy.

The poems to his first wife are of different types: *When I Set Out for Lyonnesse* (SC, 293), *Ditty* (WP, 3), and *Timing Her* (MV, 416) refer to their courtship; *Under the Waterfall* (SC, 315),

Near Lanivet (MV, 409), "*Why Did I Sketch*" (MV, 447), and *The Last Performance* (MV, 457) take up phases of their married life; *The Going* (SC, 318), *A Leaving* (HS, 798), *Rain on a Grave* (TL, 321), and many others express his grief over his loss.

His sister Mary forms the subject of eight poems. *Logs on the Hearth* (MV, 459) is reminiscent of their childhood days, while *Looking Across* (MV, 468) and *Molly Gone* (MV, 467) tell of her death.

Spirits: In his imagination the poet pictures the spirits of the departed dancing, *Jubilate* (MV, 480); singing, *The Dead Quire* (TL, 240), carefree, *Friends Beyond* (WP, 52); content to live as plants, *Voices from Things Growing in a Churchyard* (LL, 590), or discussing their loved ones at home, *Souls of the Slain* (PP, 84).

War: This is of great interest to the poet. The Napoleonic wars are well represented in such poems as *Leipzig* (WP, 22), *The Peasant's Confession* (WP, 26), *The Alarm* (WP, 30); South Africa in *Departure* (PP, 78), *The Colonel's Soliloquy* (PP, 79), etc.; the World War appears in "*And There Was a Great Calm*" (LL, 557), "*The Breaking of Nations*" (MV, 511); while war in general is attacked in *The Sick Battle-God* (PP, 88) and *Then and Now* (MV, 513).

Memories of the Past: Poems on this subject fill many pages. *The Roman Road* (TL, 248), where he walked as a child with his mother; *To a Well-Named Dwelling* (LL, 635) recalls his boyhood home; *Reminiscences of a Dancing Man* (TL, 201), as he learned from his father the art of dancing; and *Lizbie Browne* (PP, 118) tells of a friend of his childhood.

Love: In addition to the forms already mentioned, mother-love is shown in *The White-Washed Wall* (LL, 648) and *Geographical Knowledge* (TL, 270).

Marriage: Poems on marriage with Hardy are apt to be satirical. *The Burghers* (WP, 20) and *A Wife and Another* (TL, 246) are companion pieces illustrating disloyalty; *The Forbidden Banns* (HS, 781) introduces insanity and death into the family; while *Wives in the Sere* (PP, 132) explains itself.

The main subjects might be subdivided. Woman, for instance, can be classed according to the different types of women found in the poems:

LOYAL
She to Him, III (WP, 12)
The Inquiry (TL, 224)

FICKLE
The Moth Signal (SC, 369)
The Inconsistent (PP, 123)

VAIN
The Pink Frock (MV. 443)
The Lady in the Furs (WW, 59)

DECEITFUL
At a Pause in a Country Dance (HS, 746)
At Tea (SC, 391)

REMORSEFUL
The Woman in the Rye (SC, 338)
After the Club Dance (TL, 224)

HAUGHTY
She Charged Me (SC, 343)
Had You Wept (SC, 357)

HEARTBROKEN
Bereft (TL, 192)
The Slow Nature (WP, 61)

MISUNDERSTOOD
Misconception (TL, 216)
The Work Box (SC, 374)

JEALOUS
The Rival (MV, 407)
The Dead and the Living One (MV, 575)

GREEDY
The Vampirine Fair (TL, 249)
The Sacrilege (SC, 375)

LONELY
Lonely Days (LL, 617)

INSANE

Mad Judy (PP, 138)
The Satin Shoes (SC, 387)

OLD

The Revisitation (TL, 177)
The Two Rosalinds (TL, 185)

The entire collection might also be divided according to the mental point of view, into meditative, satiric, ironic, joyful, sorrowful, symbolic, psychological, etc.

A suggestion for such a list would be:

MEDITATIVE

In the Old Theatre, Fiesole (PP, 92)
The Clasped Skeletons (WW, 77)
Surview (LL, 660)

SATIRIC

WOMAN

A Watering-Place Lady Inventoried (HS, 772)
The Pink Frock (MV, 443)
and most of the 15 *Satires of Circumstance* (SC, 391-8)

CLERGY

In Church (SC, 391)
Whispered at the Church Opening (WW, 131)

RELIGION

A Drizzling Easter Morning (LL, 623)
Unkept Good Fridays (WW, 17)

MARRIAGE

The Burghers (WP, 20)
A Wife and Another (TL, 246)

SOCIETY

Wagtail and Baby (TL, 278)
"*Ah, Are You Digging on My Grave?*" (SC, 310)

CRITICS
To a Lady (WP, 57)
A Private Man on Public Men (WW, 180)

IRONICAL
The Curate's Kindness (TL, 194)
The Pity of It (SC, 509)
How She Went to Ireland (WW, 158)
Souls of the Slain (PP, 84)
The Two Men (WP, 68)

JOYFUL
Timing Her (MV, 416
Great Things (MV, 445)

SORROWFUL
The Wound (MV, 436)
End of the Year, 1912 (LL, 573)
Molly Gone (MV, 467)

SYMBOLIC
An Unkindly May (WW, 15)
The Supplanter (PP, 162)
Heiress and Architect (WP, 67)
The Well-Beloved (PP, 121)
Postponement (WP, 8)

PSYCHOLOGICAL
The Slow Nature (WP, 61)
Her Death and After (WP, 34)
A Trampwoman's Tragedy (TL, 182)
A Confession to a Friend in Trouble (WP, 9)

2. *According to Setting*

Hardy is again the great master of variety as he lays the setting for his poems. The following table indicates his versatility:

TABLE II

SETTINGS

		WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
Outdoors	Vast Spaces	2	8	3	3	5	3	7	4	35
	Country	13	30	39	29	70	60	59	34	334
	Church-yards	2	7	5	19	12	7	14	3	69
	Sea-shore	..	8	..	13	6	11	14	3	55
	Mountains	..	1	..	2	..	..	..	..	3
	Town	..	9	5	2	3	11	5	7	42
	Battle-fields, etc.	4	1	1	..	6	1	..	..	13
Indoors	Churches	3	2	2	3	9	7	8	3	37
	Houses	6	8	19	25	26	28	21	16	149
	Public Buildings	4	1	1	5	5	5	6	1	28
Indefinite		15	24	20	8	15	16	16	37	151
Total		49	99	95	109	157	149	150	108	916

INDOORS:

Before a fireplace—*Logs on the Hearth* (MV, 459)
The Photograph (MV, 440)

Before the mirror—"*I Look Into My Glass*" (WP, 72)

In a bedroom—*The Flower's Tragedy* (HS, 751)
The Gap in the White (WW, 166)
A Last Journey (HS, 681)
The Lament of the Looking-Glass (LL, 638)
The Wasted Illness (PP, 139)

Death-chamber—*On the Death-Bed* (SC, 397)
His Heart (MV, 432)

Old home—*The Self-Unseeing* (PP, 152)
Old Furniture (MV, 456)

Own home—*His visitor* (SC, 326)

Dance floor—*The Night of the Dance* (TL, 215)
The Fiddler (TL, 231)
A Merrymaking in Question (MV, 436)

At the piano—"*I Look in Her Face* (LL, 597)
The Last Performance (MV, 457)

Cottage—*Whitewashed Wall* (LL, 648)

John and Jane (TL, 193)
The Slow Nature (WP, 61)
The Homecoming (TL, 234)

Inns—*At an Inn* (WP 60)
A Wife and Another (TL 246)
A Trampwoman's Tragedy (TL, 182)

Architect's studio—*Heiress and Architect* (W P, 67)

Railway station—*In a Waiting-Room* (MV, 487)

Train—*Midnight on the Great Western* (MV, 483)

Museums—*At Mme. Tussaud's* (MV, 462)
In the British Museum (SC, 358)
Haunting Fingers (LL, 559)

Churches—*The Abbey Mason* (SC, 379)
The Impercipient (WP, 59)
A Church Romance (TL, 236)

Castle—*Dame of Athelhall* (PP, 141)
A Sound in the Night (LL, 630)

and many other places.

But when he takes us outdoors, we find an endless variety of settings. If the whole memory of Wessex were to be swept away, we could reconstruct it from the glimpses given us of the countryside with its fields and woods, its roads and hedges, its moors and heaths, its streams and barrows. Even the kinds of trees and flowers and animals living there are listed for us, adding touches of color and beauty to an otherwise colorless picture.

Hardy made the statement,[2] "It's true that my feeling for this country is that of the countryman born and bred. Have you ever noticed the different relation to nature of the town child and

[2] Archer, William—Real Conversations, 31–2.

the country child? The town-bred boy will often appreciate nature more than the country boy, but he does not know it in the same sense. He will rush to pick a flower which the country boy does not seem to notice. But it is part of the country boy's life. It grows in his soul—he does not want it in his buttonhole."

Usually Nature in Hardy's settings is in tune with the spirit of the characters, whether they be happy or sad. The former might be illustrated by: *My Cicely* (WP, 45)

"Alive?"—And I leapt in my wonder,
Was faint of my joyance,
And grasses and grove shone in garments
Of glory to me.

The Background and the Figure (MV, 426)

I think of the slope where the rabbits fed,
Of the periwinks' rockwork lair,
Of the fuchsias ringing their bells of red—
And the something else seen there.

and *Four in the Morning* (HS, 678)

At four this day of June I rise:
The dawnlight strengthens steadily;
Earth is a cerule mystery,
As if not far from Paradise
At four o'clock,

and the latter by: *At Waking* (TL 208)

When night was lifting,
And dawn had crept under its shade,
Amid cold clouds drifting
Dead-white as a corpse outlaid,
With a sudden scare
I seemed to behold
My Love in bare
Hard lines unfold.

A Meeting with Despair (WP, 51)

As evening shaped I found me on a moor
  Sight shunned to entertain:
The black lean land, of featureless contour,
  Was like a tract in pain.

"This scene, like my own life," I said, "is one
  Where many glooms abide;
Toned by its fortune to a deadly dun—
  Lightless on every side."

and *Neutral Tones* (WP, 9)

We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod;
  —They had fallen from an ash, and were gray.

* * *

The smile on your mouth was the deadest thing
Alive enough to have strength to die;
And a grin of bitterness swept thereby
  Like an ominous bird a-wing . . .

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
Your face, and the God-curst sun, and a tree,
  And a pond edged with grayish leaves.

A decided contrast is frequently drawn between the spirit of Nature and that of man, as: "*A Man Was Drawing Near to Me*" (LL, 549)

On that gray night of mournful drone,
Apart from aught to hear, to see,
I dreamt not that from shires unknown
    In gloom, alone,
    By Halworthy,
A man was drawing near to me.

On the Way (LL, 591)

The trees fret fitfully and twist,
Shutters rattle and carpets heave,
Slime is the dust of yestereve,
And in the streaming mist
Fishes might seem to fin a passage if they list.

But to his feet,
Drawing nigh and nigher
A hidden seat,
The fog is sweet
And the wind a lyre.

and *The King's Experiment* (PP, 148)

The last mentioned shows man's happiness against a gloomy background at first; then this changes to sorrow, with Nature at her best.

Sometimes he takes us to the seashore and shows us the ocean in its various moods. Occasionally the mountains form the background, but their grandeur seems to him of little moment compared with the lives of human beings.

Some poems dealing with far reaching subjects need the vast open spaces of the universe. But no matter where the scene is laid, outdoors or indoors, lights and shadows are used to make effective certain incidents. The sun, moon, and stars shine forth in beauty or mockery, while fog, rain, and snow all play their part in adding to the mystery, gloom, or serenity of the picture. And most important of all is the mood in which it is written: be it happy, meditative, gloomy, or satiric, it leaves its impress upon the reader's mind.

In his poems, as in his novels, Hardy stresses the power of Nature over man. She lasts through the ages while man's life is but fleeting.

Table No. 3 shows his use of the different elements of Nature: sun, moon, stars, rain, snow, fog, etc. As many of his most striking figures are drawn from Nature, a further discussion of his use of these elements will be found under *Figures*.

TABLE III

USE OF THE ELEMENTS OF NATURE

	WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
Sun	5	4	1	4	7	7	11	4	43
Moon	..	2	4	2	8	4	10	4	34
Stars	1	2	3	2	4	8	6	1	27
Night	7	6	9	4	9	13	10	1	59
Dawn	1	..	4	1	2	..	4	1	13
Rain	..	1	3	5	6	6	2	5	28
Snow	1	3	2	1	2	1	6	2	18
Fog and Mist	..	..	..	1	2	3	2	..	8
Total	..	..	..	..	..	..	..	..	230

III

Form

Hardy is one of the great masters in the use of variety of form. Although he makes use of many regular stanzaic forms, he delights in modifying and adapting to his own purposes the traditional types. That he has employed also many original stanzaic-patterns may be seen from a careful reading of his poems.

Here his early training in architecture played a part, teaching him "the art of concealing art", which was such an important asset in his work. Mrs. Hardy says,[1] "For instance, as to rhythm. Years earlier (than the publication of Wessex Poems) he had decided that too regular a beat was bad art. He had fortified himself in his opinion by thinking of the analogy of architecture, between which art and that of poetry he had discovered, to use his own words, that there existed a close and curious parallel, both arts, unlike some others, having to carry a rational content inside their artistic form. He knew that in architecture cunning irregularity is of enormous worth, and it is obvious that he carried on into his verse, perhaps unconsciously, the Gothic art-principle in which he had been trained—the principle of spontaneity, found in mouldings, tracery, and such like—resulting in the 'unforeseen' (as it has been called) character of his metres and stanzas, that of stress rather than of syllable, poetic texture rather than poetic veneer; the latter kind of thing, under the name of 'constructed ornament', being what he, in common with every Gothic student, had been taught to avoid as the plague. He shaped his poetry accordingly, introducing metrical pauses, and reversed beats; and found for his trouble that some particular line of a poem exemplifying this principle was greeted with a would-be-jocular remark that such a line 'did not make for immortality'. The same critic might have gone to one of our cathedrals, and on discovering that the carved leafage of some capital or spandrel in the best period of Gothic art strayed

[1] Hardy, F. E.—*Later Years of Thomas Hardy*, 78–9.

freakishly out of its bounds over the moulding, where by rule it had no business to be, or that the enrichments of a string-course were not accurately spaced—or that there was a sudden blank in a wall where a window was to be expected from formal measurement, and have declared, with equal merriment, 'This does not make for immortality'."

As proof of his belief in varying the metrical form as much as possible, we hear that,[2] "Among his papers were quantities of notes on rhythm and metre: with outlines and experiments in innumerable original measures, some of which he adopted from time to time. These verse skeletons were mostly blank, and only designated by the usual marks for long and short syllables, accentuations, etc., but they were occasionally made up of 'nonsense verses'—such as, he said, were written when he was a boy by students of Latin prosody with the aid of a 'Gradus'."

1. *Treatment of the Line*[3]

This long apprenticeship in varying the curves in architecture and the stresses in poetry made Hardy an adept in the use of rhythmical variations.

Cesurae, both *medial* and *terminal*, play a very important part in his poetic patterns. In a poem with rime-scheme and rhythmic stresses identical in all stanzas, a break in the uniformity is brought about by arranging the cesurae differently throughout.

For example, *To My Father's Violin* (MV, 423), consists of five 9-line stanzas, constructed alike on the pattern, *a a b c d c d d b*. By the skilful use of medial cesurae, and logical enjambment, differing in every line, the stanzas are made to appear very different in structure:

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[2] F. E. H.—*Later Years of Thomas Hardy*, 80.

[3] In accordance with Hardy's own custom, the term "line" has been used throughout this study except where quotations from Schipper demanded the word "verse." When Hardy wished to call attention to a certain line in a stanza, he used the word "line" (see pp. 226, 227, 229, and 743, Collected Poems). If he used the word "verse", he meant a stanza (see p. 49, Winter Words and p. 603, Collected Poems).

Does he want you down there
In the Nether Glooms where
The hours may be a dragging load upon him, | |
As he hears the axle grind
Round and round
Of the great world, | | in the blind
Still profound
Of the night-time? | | He might liven at the sound
Of your string, | | revealing you had not forgone him. | |

In the gallery west the nave, | |
But a few yards from his grave, | |
Did you, | | tucked beneath his chin, | | to his bowing
Guide the homely harmony
Of the quire
Who for long years strenuously— | |
Son and sire— | |
Caught the strains that at his fingering low or higher
From your four thin threads and eff-holes came outflowing. | |

And, too, what merry tunes
He would bow at nights or noons
That chanced to find him bent to lute a measure, | |
When he made you speak his heart
As in dream. | |
Without book or music-chart, | |
On some theme
Elusive as a jack-o'-lanthorn's gleam
And the psalm of duty shelved for trill of pleasure. | |

Well, | | you can not, | | alas, | |
The barrier overpass
That screens him in those Mournful Meads hereunder, | |
Where no fiddling can be heard
In the glades
Of silentness, | | no bird
Thrills the shades; | |
Where no viol is touched for songs or serenades, | |
No bowing wakes a congregation's wonder. | |

He must do without you now, | |
Stir you no more anyhow

To yearning concords taught you in your glory; | |
While, | | your strings a tangled wreck, | |
Once smart drawn, | |
Ten worm-wounds in your neck, | |
Purflings wan
With dust-hoar, | | here alone I sadly con
Your present dumbness, | | shape your olden story. | |

Compensatory pauses are used at intervals through the poems, as in the opening lines of each of the first three stanzas of *Julie Jane*, TL, 229, where the first word, a monosyllable, *sing*, *laugh*, *dance*, occupies the time interval for an entire beat in a 3-stress line:

× / / ◡ ◡ /
Sing; how 'a would sing!
/ ◡ ◡ / ◡ /
How 'a would raise the tune

or in *You on the Tower*, MV, 458a, where the rhythm is duple rising with 4-stress lines alternating with 3-stress, in stanza II, the entire time of the first interval is occupied by the word *good:*

× / × / ◡ / ◡ / ◡
"Good. Soon I'll come and ask you
◡ / ◡ ◡ / ◡ /
To tell me again thereon

and to make isochronous intervals between the beats we must also consider another pause before *soon*. In a 2-stress line as in "*So, Time*", HS, 723, stanza II, two monosyllabic words, with *compensatory pauses* before each, fill out the entire line, while the second line requires one pause at the beginning:

× / × /
Young, old
× / ◡ /
Passioned, cold.

As is shown in Table No. 4 Hardy employs *logical enjambment* in about one-third of the lines in his lyrical and narrative poems, but *metrical enjambment* is used very seldom.

In TL, 246b, stanza I follows the scheme, *metrical enjambment* caused by *feminine ending* in I and *truncation* in 2:

"War ends, and he's returning
Early; yea;
The evening next tomorrow's!"

Or in an 11-line stanza, with normal falling rhythm, *metrical enjambment* is caused by *catalexis* in line 7 being compensated for by *anacrusis* in line 8:

"Now we have finished our summer show
Of what we knew the way to do:

TABLE IV

	WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
Logical Enjambment...	638	871	937	1230	1246	1210	1078	811	8021
Terminal Cesurae.	1576	1726	2130	2219	1291	2799	2557	1843	16141
Total No. Lines...	2214	2597	3067	3449	2537	4009	3635	2654	24162

	WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
Feminine Endings.	264	179	494	326	475	554	328	476	3096
Truncation	2	72	321	164	96	96	171	64	986
Anacrusis..	..	3	147	32	18	73	35	58	366
Catalexis..	..	40	43	104	26	61	86	..	360
Total No. Lines in Poems..	2214	2597	3067	3449	2537	4009	3635	2654	24162

Of the simple variations, Hardy's favorite is the *feminine ending* which occurs in a little over one-eighth of the total number of lines. *Truncation* is employed only about 1-3 as often as the

feminine ending; while *anacrusis* and *catalexis* come in only about 1-10 as frequently. The distribution of these may be seen from the above table. Their use is regulated by the poet's fancy so as to cause variations in lines which would otherwise be of regular rhythm. The feminine ending, for example, is employed without restriction in all types of poems, humorous or sad, serious or lilting.

These rhythmical variations may have organic use in a poem, as in *The Farm-Woman's Winter* (TL, 199-b), where *feminine endings* are used in both stanzas, in lines 1, 3, 5, and 7.

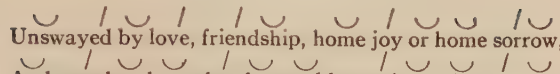
This regularity may be broken by combining *feminine ending* and *anacrusis;* as in WP, 62:

The years have gathered grayly
Since I danced upon this leaze
With one who kindled gaily
Love's fitful ecstasies!
But despite the term as teacher,
I remain what I was then
In each essential feature
Of the fantasies of men.

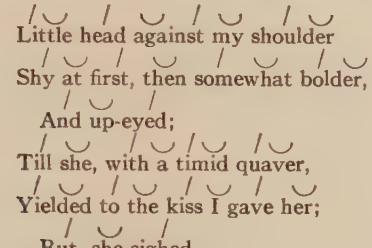
All the lines are 3-stress duple-rising. Lines 1, 3, 5 and 7 end with an extra light syllable (feminine ending), and lines 2, 5, 6, and 8 begin with an extra light syllable (anacrusis).

In *Before Marching and After* (MV, 512), *truncation* occurs in lines 1, 3, 6, and 7, and *feminine endings* in 6 and 7 of the 7-line stanza in triple rising metre:

Orion swung southward aslant
Where the starved Egdon pine-trees had thinned,
The Pleiads aloft seemed to pant
With the heather that twitched in the wind;
But he looked on indifferent to sights such as these,



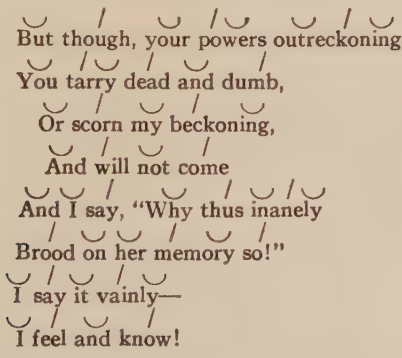
In *The Sigh* (TL, 211-b), a 6-line, tail-rime stanza, duple falling metre, lines 3 and 6 omit the final light syllable:


Little head against my shoulder
Shy at first, then somewhat bolder,
And up-eyed;
Till she, with a timid quaver,
Yielded to the kiss I gave her;
But, she sighed.

In this way, *catalexis* helps to shorten still more and to emphasize the already reduced tail-lines.

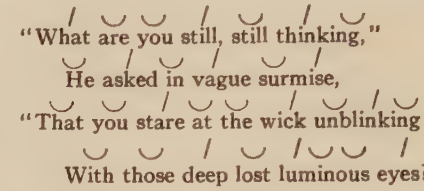
In MV, 460, the lines are composed of alternating triple and duple falling rhythm, while lines 2, 3 and 5 omit the last light syllables (*catalexis*), and line 5 adds one at the beginning (*anacrusis*). The stanzas vary throughout.

Or, three different variations from normal duple rising metre may occur in one poem, as in WP, 51–b:


But though, your powers outreckoning,
You tarry dead and dumb,
Or scorn my beckoning,
And will not come
And I say, "Why thus inanely
Brood on her memory so!"
I say it vainly—
I feel and know!

In lines 1, 3, 5, and 7, one finds *feminine endings;* in 5, *anacrusis*, and in 6, *truncation.*

The same three variations occur in a 4-line stanza, SC 379:


"What are you still, still thinking,"
He asked in vague surmise,
"That you stare at the wick unblinking
With those deep lost luminous eyes?"

In this opening stanza *truncation* is used in the first line, *feminine endings* in the first and third, and *anacrusis* in the third and fourth. The nine stanzas differ in the arrangement of the variations.

Many more examples might be cited, for 497 poems made use of these rhythmical variations, arranged in every possible manner. But even the few lines quoted from this mass prove his point that "too regular a beat is bad art."

As well as the omission and addition of light syllables at the beginning and end of lines, extra light syllables occur at intervals within the line, when the rhythm is duple, and are omitted when it is triple, thus varying the monotony of a set pattern in the majority of his poems.

The number of stresses in a line varies from one to eight. Lines of from two to five stresses predominate, but "Poulter's Measure" occurs in several and even an 8-stress line sometimes creeps in, as in *Friends Beyond*, WP, 52, whose *terza rima* stanza is thus varied by giving to it 8–4–8–stress:

"You may have my rich brocades, my laces; take each household key;
Ransack coffer, desk, bureau;
Quiz the few poor treasures hid there, and the letters hid by me."

2. *Treatment of the Stanza*

A. *Stanza-length*

The following table based on the study of 916 poems, shows the preponderance of 4-line stanzas, amounting to over 30 per cent of the total number. Those of 13 lines and over, with one exception, come in the later work, while 10 per cent of the poems have stanzas of irregular length.

TABLE V

CLASSIFICATION OF POEMS BY STANZA-LENGTH

LINES	WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
2	..	1	..	2	..	..	1	..	4
3	2	2	5	10	3	2	6	4	34
4	17	35	46	33	37	48	37	29	282
5	5	11	7	13	27	17	19	9	108
6	3	13	6	15	33	26	15	18	129
7	1	3	3	6	14	7	8	6	48
8	8	20	11	10	16	24	15	14	118
9	1	1	..	2	7	7	4	1	23
10	..	..	1	2	..	3	5	1	12
11	..	..	..	1	2	1	3	1	8
12	..	1	..	1	2	1	1	..	6
13	..	..	..	..	..	..	1	..	1
14	..	..	..	..	..	..	3	..	3
15	..	..	..	..	..	..	..	1	1
16	..	..	..	..	..	..	..	1	1
18	..	..	..	..	..	..	..	2	2
19	..	..	..	..	..	..	..	1	1
20	..	..	..	..	..	..	..	1	1
21	..	..	..	..	1	..	..	..	1
22	..	..	..	..	..	..	1	..	1
25	..	..	..	..	..	..	1	..	1
27	..	..	..	..	..	..	..	1	1
36	..	1	..	..	..	..	..	..	1
Sonnets	10	9	9	1	5	1	1	1	37
Irregular	4	2	6	10	13	14	30	13	92
Totals	51	99	94	106	160	151	151	104	916

B. *Rime*

a. *End-rime*

In order to understand the great part played by rime in Hardy's poetry, it is only necessary to refer to the 1st column of Table No. 6 (in the Appendix). This will show us that he was, indeed, a master in the use of rime to avoid monotony in stanza pattern.

If we follow Schipper's classification of end-rime,[4] we find that the poems under consideration contain examples of nearly every form.

Of those based on syllable-count, *single* or *masculine* requires no explanation. As *double* or *feminine* and *triple*, *tumbling*, or

[4] History of English Versification, Oxford, 1910, sec. 216–218.

gliding rime, are used only at intervals, it is possible to call attention to certain examples. The use of double rime may be occasional only, of which many examples might be given; or it may be organic, as in the poem, *At Mayfair Lodgings*, MV, 422, riming *abababa*, where the *b's* are all double rime, *eyeing-dying-sighing*, etc.; or in *To a Well-Named Dwelling*, LL, 635-a, *aabccb*, in which the stanza is not only tail-rimed, but the *a's* and *c's* are double-rimed, *stonework-lonework*, *ailing-failing*, etc. This is sometimes varied by having the *a* rimes consist of a trisyllabic word, as *mystery-history*, and the *c's* of two monosyllables, as *last one-* and *past one*, HS, 686-a, or the stanzas may differ, the *a's* in I and III being dissyllables, *longer-stronger*, and in II and IV two monosyllables, *found in-round in* (HS, 672). Double and triple rime may be combined as in the four 4-line stanzas of *The Voice* (SC, 325). Here lines 1 and 3 in the first two stanzas are triple, *call-to-me—all to me*; *view you then—knew you then.* In III, *listlessness-wistlessness* is double, (according to the quality of the riming syllables) and in IV the rime changes to simple dissyllables, *forward-norward.* (See Schipper—p. 274.)

In others, the rime consists of identical dissyllables preceded by riming monosyllables, as *sigh around-nigh around*, and *cry around* (LL, 656), in the adjacent lines 3, 4, and 5 of a 6-line stanza. This occurs in stanzas I, III, and IV, while in II and V, a trisyllabic word is used, *aimlessly-shamelessly-flamelessly.*

In the poem, *A Placid Man's Epitaph* (WW, 135), the closing syllables in the eight lines are identical, the preceding words rime and thus make double rimes throughout: *led it-credit; took it-forsook it; without it-about it; refused it-used it*, the effect being very grotesque.

Of the rimes dependent on the *quality* of the riming syllables, there are also examples. *Rich* rime in which the two words are identical in sound but different in meaning, is used but twice: *climb-clime* (LL, 590) and *due-do* (LL, 548-b).

Identical rime (which simply repeats the words, as in HS, 754-b, in which the last lines all end with the word *behind*), is used quite frequently.

One of Byron's favorites, *broken* rime (one part of which is composed of two words), is used very sparingly and then only for

humorous or grotesque effect, as, *Lorna-mourn a-adorn a*, etc. (WW, 139), or *Westminster—best minster*, (HS, 769), or *flounder-around her* (LL, 563-a).

Double rime, in which the last two syllables of the trisyllabic word are within the regular verse rhythm, has its representative in *wistlessness—listlessness* (SC, 325) mentioned above.

Extended rime, in which an unaccented syllable or word preceding the rime proper forms part of the rime, as *on and I* is made to rime with *John and I* (TL, 236-b).

Unaccented rime, in which only the unaccented syllables of dissyllabic or polysyllabic words rime together, and not the usual accented syllables, is found in such forms as *swing*-fashion-*ing* (SC, 307, stanza IX) and happi*ness*-poss*ess*-comfor*tless*, (SC, 313-b).

With regard to the *position* of the riming syllable, some of the forms cited by Schipper are to be seen. *Sectional* rime, with two words riming in the same half line, is seldom used in these poems. *You had eyed and tried each door and lock* (HS, 726) or "*Looking hard and harder*, I knew what it meant" (MV. 444-b) are typical examples. *Leonine* or *middle* rime (internal) is used much more frequently: *single* rime, as in *The Lost Pyx* (PP, 158) organic in lines 1 and 3, *banned-hand; ceased-priest*, etc.; *double*, as in TL, 214, *dwelling-telling*, varied with *triple*, *willingly-chillingly*, etc.; or it may be carried to extremes, resembling *The Bridge of Sighs*, as found in *The Going of the Battery* (PP, 80) *sad enough-mad enough; drenchingly-unblenchingly*, etc.

Intermittent rime, *abcb*, and *enclosing* rime, *abba*, are, of course, used many times, while *tail-rime* is the most interesting of all the methods whereby rime enters into the formation of many differing stanza-patterns. (See below, p. 55.)

b. *Rime-linking*

The poet has utilized rime as a *linking* factor with many interesting variations within the stanza itself:

Crossed rime, as in the double quatrain of LL, 574,

becomes more intricate in TL, 220,

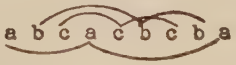
and still more complicated when the *a's* etc., are identical in rime, but differ in stress (3 in the first group, and 2 in the second), and the closing couplet stretches out to six stresses, as in LL, 579,

The opening rime may remain unsatisfied until the close of the stanza when another *a* is introduced to bind it together. Such stanzas are of differing lengths; for example:

LL, 541–a,

HS, 686–b,

or different combinations of *a*, *b*, and *c*, are linked together in various ways; one, for example,



In many poems, rime is the connecting link between the stanzas. The most common method used is that of carrying over the rime of the last line to the first line in the next stanza, such as LL, 614; HS, 718, and 746.

When the stanzas are of equal length but differing rime-scheme, for instance, the three 8-line stanzas of HS, 671 (See Table No. 5 for rimes), the 5th line of stanza I links to the 1st line of stanza II, while the 7th line of II rimes with the first of III,

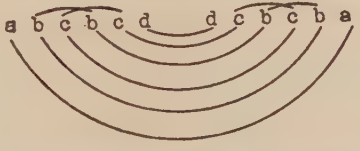
thereby causing an interesting variation, especially as they are double rime-words: *daytime—Maytime; devotion—emotion.*

The stanzas may rime, *a* for *a*, etc., as in LL, 611:

with the additional feature of having each stanza closed by the *b*-rime; or the latter feature may be lacking, as in MV, 516,

but, instead, the first and last stanzas end with a couplet (identical rime), making a 6-line stanza, the rest being simply 5-line.

Reversed rime is used in the adjoining stanzas, in HS, 798:

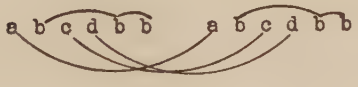


with the *b's* and *c's* binding the lines of each stanza together.

In some, only three lines are linked to the next stanza:

(MV, 512

or



(WW, 2)

In the three-line stanza, TL, 215-a, all link as , throughout the poem; and the same is true of the 4-line stanza, LL, 650-b,

with first and last lines identical rime.

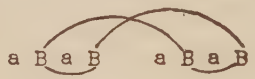
Even the initial rime may be the linking rime as in SC, 323-a

or the terminal, as in MV, 494-a,

or HS, 709-b,

and LL, 576, with *b's* riming in pairs.

In TL, 188, the *b's* are identical throughout,



A peculiar method of linking is used in three long poems composed of 4-line stanzas. There is no rime used within the stanza, but the last lines rime throughout the poem. (WP, 45), *My Cicely* has its catch-word riming with *me* in each of its 31 stanzas; *The Mother Mourns* (PP, 101) has 22 variations on the rime-word *lane;* and *The Flirt's Tragedy*, TL, 195, follows the rime-scheme of *knew—review—yew*, etc., in the last lines of 29 stanzas. An explanation of this is given by one critic as he compares Hardy with that other Wessex poet,[5] "Barnes had a knowledge of the poetry of many tongues, ranging from Persian to Welsh. He made many interesting attempts to adapt foreign metres and rime-schemes to English and invent new ones. It is in Hardy's following this example that the most significant connection between the two is seen. Barnes's poem, *The Knoll* . . . has an original and singularly beautiful rhythm based on Persian measure called *ghazael* . . . Hardy has adopted the

[5] King, R. W.—"The Lyrical Poems of Thomas Hardy"—Lond. Merc. XV. (1926–7), 157–170.

same rhythm for a poem of a totally different mood, *The Mother Mourns*. The rime here similarly continues unchanged throughout the poem . . . "

The same idea is given in another criticism of the two,[6] "*Woak Hill* by William Barnes, is based on a Persian form of metre called *The Pearl*, because the rhymes are supposed to represent a series of beads upon a rosary."

Other varieties of linking are:

WP, 59

LL, 589

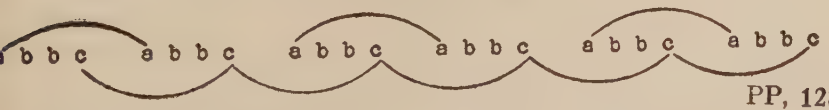
TL, 193

PP, 149

MV, 468–b

WW, 40

The linking becomes more intricate when the last lines rime throughout, and the first rime only in pairs:



PP, 128.

The most interesting experiment with rime-linking in the whole collection is that used in the ballad, *The Second Night*, LL, 624,

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[6] Hopkins, R. T.—Thomas Hardy's Dorset, 120.

in which there are thirteen 4-line stanzas, *abab*. In this he has used the Pantoum[7] rime-scheme: "The rime word (not the entire line) of the second and fourth line of each stanza is repeated in the first and third of the following stanza. The closing stanza gets the rime for its second and fourth lines from the first and third of the opening stanza, thus completing the circle."

C. *Typical Stanzaic Forms*

A mere glance at the long list of rime-schemes and rhythms in Table No. 6 will support the impression that Hardy disliked repetition, and a closer examination establishes it conclusively Of the 916 poems listed we find only 141 which duplicate a metrical scheme used before, and on further study even these, in many cases, prove to be different because of the rhythmical variations introduced within the lines.

The first column of Table No. 6 shows the great variety of rime-schemes in the stanzas of irregular length (listed last). From the remaining 824 poems of regular length stanzas, if we deduct the 141 duplications, we have 683 different stanza-patterns formed by the use of duple or triple rising or falling rhythm, or combinations of these, upon 276 different rime-schemes.

Take, for example, the quatrain, composed of two couplets, *aabb*. There are twenty-six poems using this rime-scheme, but to look at them is enough to show us that they are not identical. Twelve different rhythms are used, varying from 3-3-3-2 to straight 7-stress, and every possible combination of duple and triple, rising and falling metre, with variations, has been employed. In some, as WP, 68, PP, 131, HS, 738, and WW, 156, the first couplet begins the thought, and the second amplifies it, therefore there is a decided break between the couplets in nearly every stanza. In 228-a the break in the thought comes after the first line, but in 145 the new speaker begins in the fourth line, which is, therefore, set off decidedly from the first three. In others, as (LL, 626-b), *logical enjambment* and *terminal cesurae* alternate; or the pauses may vary in each stanza, e. g., WW, 138; or there may be a break after each line, as SC, 300 and 354-b.

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[7] Alden, R. M.—English Verse, 385–6. N. Y., 1929.

The regular ballad stanza, riming *abcb*, is used in nineteen poems, of which only six follow the regular stress, 4-3-4-3. Sixteen others vary the *abcb* by introducing *abab* into the last stanza; of these only six, again, follow the standard stress pattern. The rest of the poems in these two groups vary from 2-stress to 8-7-8-7.

Refrain appears very frequently in Hardy's poems, and many variations are introduced in its use.

For example, in the 6-line stanzas of *The Sergeant's Song* (WP, 15-a), four lines are refrain, and only the first two vary from stanza to stanza, aaB_1B_2CD:

> When Lawyers strive to heal a breach,
> And Parsons practise what they preach;
> Then Boney he'll come prancing down,
> And march his men on London town!
> Rollicum-rorum, tol-lol-lorum,
> Rollicum-rorum, tol-lol-lay.

This comes close to the older form of ejaculatory response by the people, which is the origin of our refrain. In fact, the rhythm of the last two lines is the same as that of an old song, *Richard of Taunton Dean;* or *Dumble dum deary.* (Percy Soc.—Early English Poetry, London, 1846.)

> Last New Year's day, as I've heard say,
> Young Richard he mounted his dapple grey,
> And he trotted along to Taunton Dean,
> To court the parson's daughter, Jean,
> Dumble dum deary, dumble dum deary,
> Dumble dum deary, dumble dum dee.

The refrain lines may be introduced into the texture of the stanza as well as forming simply a *coda*, as in *Voices from Things Growing in a Churchyard* (LL, 590):

> These flowers are I, poor Fanny Hurd,
> Sir or Madam,
> A little girl here sepultured.

Once I flit-fluttered like a bird
Above the grass, as now I wave
In daisy shapes above my grave,
    All day cheerily,
    All night eerily!

Each stanza carries out this same pattern, $aBaaccD_1D_2$ and although the speaker is different in each, there is a great sense of unity in the poem of seven stanzas.

Occasionally a typical refrain line is introduced just before the last line, as in HS, 742: "*Che-hane, mother; che-hane, mother.*"

The lines at the beginning of a stanza may be repeated at the close, following the same rime-scheme, but of different length (LL, 563-a)

If it's ever spring again,
    Spring again,
I shall go where went I when
Down the moor-cock splashed, and hen,
Seeing me not, amid their flounder,
Standing with my arm around her;
If it's ever spring again,
    Spring again,
I shall go where went I then.

Or in the refrain one line may be identical and the other only similar, as

I have come to the church and chancel,
    Where all's the same!

becomes at the end of the stanza,

Here in this church and chancel
    Where all's the same.

In this poem (LL, 604) the refrain differs in each stanza but follows the same scheme.

The refrain may be the *echo* of part of the preceding line,

How much shall I love her?
For life, or not long?
"Not long."

the refrain differing in each stanza (HS, 762-a); or it may be as in *Tess's Lament* (PP, 161), where the second line repeats part of the first,

I would that folk forgot me quite,
Forgot me quite!

A single word, as a name, may be repeated in the closing line of each stanza, preceded by a different word in each, as "*Cried* Xenophanes, *Pressed* Xenophanes, *Sighed* Xenophanes," (HS, 692) or "*My* Amabel, *Of* Amabel, *Spoilt* Amabel," etc. (WP, 6). In the latter instance, this refrain line becomes by logical enjambment a closely interwoven part of the stanza itself.

In the song, "*I said and Sang Her Excellence*" (MV, 437), the refrain line is the third in a 6-line stanza and is enclosed in a parenthesis:

I said and sang her excellence:
They called it laud undue.
(Have your way, my heart, O!)
Yet what was homage far above
The plain deserts of my olden Love
Proved verity of my new.

A stanza of shorter lines may be introduced after each of the regular stanzas and, with its great similarity of form and identity of the last lines, makes a refrain stanza.

When the refrain lines are shorter than the body of the stanza and are introduced at stated intervals, as in LL, 594-b, the connection is shown between the refrain stanza and the tail-rime stanza. As indicated by Alden.[8] "The special form of refrain

[8] English Verse, 81.

stanza . . . (the Alleluia hymn form) is generally thought to have been the source of the 'tail-rime stanza' . . . The characteristic feature of this stanza is the presence of two short lines riming together and serving as 'tails' to the first and second parts of the body of the stanza . . . It is easy to see how stanzas constructed on this fundamental principle might be varied greatly in particular forms, according to the number, length, and rime-arrangement of the longer lines."

Hardy has taken advantage of the possibilities of the tail-rime stanza, and it has become a favorite form with him.

The 6-line stanza, with rime-scheme *aabccb*, with *b's* of shorter length, is the typical form for this stanza, as it[9] "originated from two long lines of the same structure, formed into a couplet by end-rhyme, each of the lines being divided into three sections . . . This couplet, the formula of which was—a-a-b||-c-c-b, is . . . broken up into a stanza of six short lines, viz., two longer couplets, *aa*, *cc*, and a pair of shorter lines rhyming together as *bb*, the order of rhymes being *aabccb*."

Examples of this original type are to be found in TL, 211-b, with rime-scheme, $aa_4b_2cc_4b_2$ in WW, 41, $aa_5b_2cc_5b_2$; in HS, 686-*a*, $aa_5b_3cc_4b_3$, and many others.

Five-line stanzas, $a_4b_3aa_4b_3$ (TL, 260-b) or $a_6b_4aa_6b_4$ (MV, 454), etc.,[10] "may be looked upon as isometrical tail-rhyme stanzas, shortened by one chief verse."

Seven-line stanzas are to be found, as in LL, 658, where the arrangement of chief verses or lines differs from the original type and the division of the stanza is therefore irregular, the first tail coming after one line; the second, after four. This example is also a refrain stanza:

> We have lost somewhat, afar and near,
> Gentlemen,
> The thinning of our ranks each year
> Affords a hint we are nigh undone,

---

[9] Schipper, J.—History of English Versification, p. 277.
[10] Schipper—History of English Versification, p. 309 (sec. 255).

That we shall not be ever again,
The marked of many, loved of one,
Gentlemen.

Regular 8-line stanzas of formula *aaabcccb* with *b's* shorter are quite frequent, WW, 83 is a good example. Other rime-schemes are also used with tail-rimes in this length of stanza.

Many 9-line stanzas are constructed in this way, the tail-rimes in lines 5 and 7 (MV, 423), in lines 2, 4 and 9 (LL, 533-a), or in 1, 4, and 9 as in LL, 594-b.

In the 10-line stanza, one instance of tail-rime is HS, 696, where the tail-rimes are in lines 2, 4, and 10, the rime-scheme and line length being $a_4b_2a_4b_2$ $cccc_4d_5b_2$

Another variation is to have the *c* rimes as the tail-verses, as in the 11-line stanza, MV, 479-a, $aabb_3c_2bddee_3$ c_2.

Among the 14-line stanzas we find HS, 744, with the 5th and 11th lines the tails; while in HS, 690, the stanzas are of irregular length, 16, 17, and 18 lines, and the tail-rimes occur in the 7th and last line of each stanza.

Different combinations are worked upon the skeleton of the tail-rime stanza. For example, the tail-lines consist of two short lines together, as in TL, 227-a, $aabb_4cc_2c_4$ or SC, 318, $abab_4cc_2b_4$, or they are longer than the main lines of the stanza,[11] such as SC, 311, $aa_2b_4cc_2b_4$; WW 7, $aa_2b_5cc_2b_5$; or the 14-line stanza, with five tail-rimes in lines 3, 6, 9, 12, and 14 $aa_2b_4cc_2b_4dd_2b_4ee_2b_3F_4b_3$ (HS, 742).

Stanzas are also used which end with lines of different length forming a *cauda*.[12]

The closing lines are usually shorter and rime together, as in MV, 481-a, abb_3 a_4 ccc_2. In this case, the triplet is joined to the body of the stanza by a longer line. Again, the triplet may be joined to the opening lines by a couplet, as in MV, 481-b; or the *cauda* may be four lines in length, LL, 571, *aabbccdddd*, with the *d's* short; or two lines, longer than the rest of the stanza, as

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[11] "Another step in the development of the tail-rhyme stanza consisted in making the principle verses of the half-stanza shorter than the tail-verse." Schipper—Hist. of Eng. Versif. Sec. 244, p. 299.

[12] See Schipper—English Versification, sec. 227.

in MV, 512, *ababcdd*, the *c* riming with *c's* in the other two stanzas, thus being a linking device between stanzas as well as binding the *cauda* and *frons* together.[13] Many other types are also utilized.

The bob-wheel stanza[14] has its representative in LL, 540, *The Curtains Now Are Drawn*, which follows the stanza-pattern $abbcac_3d_2EEE_4$.

Although Hardy did not once make use of the Spenserian stanza, he employed, most effectively, many other special stanzaic forms.

His tribute to Swinburne, *A Singer Asleep*, (SC, 304) consists of eight stanzas varying between five and six lines in length, with a closing ninth following the rime-scheme of the *ottava rima*, *abababcc*, the stress being 5 in the first seven lines, but 3 in the closing line. Another example of the *ottava rima* is to be found in the second stanza of that Satire of Circumstance, *Over the Coffin* (SC, 398-a). Here it is in 4-stress lines. Thus, in neither, does he adhere strictly to the original count of five to a line.

Rime royal, *ababbcc*, is used but once in the lyrical and narrative poems, stanza II of *A Parting Scene* (HS, 778), with irregular rhythm, 3-4-3-5-5-5-5.

The *Monk's Tale* rime scheme, *ababbcbc*, is used with 4-stress lines, as in WP, 10-a, and 10-b, LL., 577, etc., or 4-3 alternating (WW, 102), or the irregular form, 4-3-4-3-3-4-4-2 in TL, 213.

The *terza rima* rime scheme is used in nine poems (see Table No. 5). The shortest runs only to *cdcd* (WW, 76), the longest to *wxw* (WP, 20). One begins with a quatrain, *abca* (WW, 127), four end with quatrains, *efef* (TL, 206) and (SC, 343-b), *jkjk* (SC, 386), and *cdcd* (WW, 76), while one ends with a couplet, *jkj—kk* (SC, 306).

The *triolet* occurs in regular form, *ABaAabAB*, in six poems, all in *Poems of the Past and Present.* One of them, PP, 126, consists of two stanzas, each being a *triolet.*

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[13] Schipper—English Versification, p. 277.

[14] Schipper, sec. 222 (p. 281) ". . . a stanza . . . is followed by an addition (the *cauda*), differing very much from the rhythmical structure of the main part (the *frons*) of the stanza, and connected with it by means of a very short verse . . . This short verse is called by Guest *bob-verse*, and the *cauda* connected with the chief stanza by means of such a verse, he calls *bob-wheel*, so that the whole stanza, which is of a very remarkable form, might be called the *bob-wheel stanza.*"

There is only one *villanelle*, PP, 134, consisting of five 3-line stanzas, *aba*, and a closing quatrain, *abaa*, all 4-stress.

In his 37 *sonnets*, Hardy has used 23 different rime-schemes (see Table No. 6, Appendix), including the three forms used by Petrarch as listed by Tomlinson[15]: Type I, *abba abba cde cde*, 2 examples, PP, 105, WW, 183; Type II, *abba abba cdcdcd*, used once, PP, 96; and Type III, *abba abba cde dce*, in MV, 513-a only.

The true Shakespearean form, *abab cdcd efef gg*, appears four times, WP, 12-b; TL, 217, 218-a, and 218-b.

The internal breaking of his sonnets is various: 4, 4, 6 lines in 21 sonnets; 4, 4, 4, 2 in nine; and 4, 4, 3, 3 in seven.

One *ode*, *Compassion* (HS, 791), is the only example. In this Hardy follows the rule for the Pindaric ode in having three distinct stanzas of unequal-length lines, with the rime-scheme differing in the third, but he deviates from the original in continuing the same stress throughout all three stanzas.

The opening poem, *The Temporary the All*, follows the rhythm of the classical *Sapphics*, and is unrimed throughout.

D. *Use of Alliteration, Assonance, and Onomatopoeia*

Hardy shows great skill in the use of these devices to enhance the melody of his verse. They never become monotonous with him for they are never used to excess. The most interesting form is that of alliterative compounds, of which a list may be found in the Appendix.

In *The King's Experiment* (PP, 148) the last stanza, we find a characteristic use of *alliteration* and *assonance* combined:

> "And there's the humour, as I said;
> The dreary dawn he saw as gleaming gold,
> And in the glistening green and radiant red
> Funereal gloom and cold."

In WW. 81, *After the Burial*, *b*, *h*, and *v* are used helped out by assonance.

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[15] The Sonnet, p. 4.

The family had buried him,
  Their bread-bringer, their best:
They had returned to the house, whose hush a dim
  Vague vacancy expressed.

The jingling melody of *The Bridge of Lodi* (PP, 97) is decidedly helped by alliteration. The assonantal use of *i*, etc., is noticeable:

In the battle-breathing jingle
  Of its forward-footing tune
I could see the armies mingle,
  And the columns crushed and hewn.

Lines to a Movement in Mozart's E-Flat Symphony (MV, 430a) has an unusual combination of alliterative words in line 4 of each stanza:

Show me again the time
  When in the Junetide's prime
We flew by meads and mountains northerly!—
Yea, to such freshness, fairness, fulness, fineness, freeness,
  Love lures life on.

The alliterative grouping in each stanza is based on a different sound, the other three being:

. . . surging, swaying, sighing, swelling, shrinking,
. . . bodings, broodings, beatings, blanchings, blessings,
. . . rashness, ratheness, rareness, ripeness, richness.

Some are most distinctly assonantal, as HS, 687,

"Your eye-light wanes with an ail of care,
Frets freeze gray your face and hair."

or in *The Tree* (PP, 149),

Its roots are bristling in the air
Like some mad Earth-god's spiny hair
The loud south-wester's swell and yell
Smote it at midnight, and it fell.

or, again, in TL, 202,

But when I practised eyeing
  The goal of men,
It iced me, and I perished
  A little then.

An Ancient to Ancients (LL 658) makes effective use of both alliteration and assonance, for example:

> Where once we danced, where once we sang,
> Gentlemen,
> The floors are sunken, cobwebs hang,
> And cracks creep; worms have fed upon
> The doors. Yea, sprightlier times were then
> Than now, with harps and tabrets gone,
> Gentlemen!

Many poems have phrases or words distinctly imitative of sounds, as in *The Spring Call* (TL, 228b), the bird calls are given: "pret-ty de-urr", "pretty dear", "prattie deerh," "pehty de-aw", and "purrity dare". Single imitative words are used, such as the "whirr" of the clock, MV, 512, "ding-dong," "clang", "cheepings", in MV, 411; and in 143b the milk "purrs", the trains "shriek" and "whirr".

Thus alliteration and assonance go most naturally over into *onomatopoeia*. In this, Hardy reaches artistic excellence in *On Sturminster Foot-Bridge* (MV, 454), which is labelled "Onomatopoeic":

> Reticulations creep upon the slack stream's face
> When the wind skims irritably past,
> The current clucks smartly into each hollow place
> That years of flood have scrabbled in the pier's sodden base;
> The floating-lily leaves rot fast.
>
> On a roof stand the swallows ranged in wistful waiting rows,
> Till they arrow off and drop like stones
> Among the eyot-withies at whose foot the river flows;
> And beneath the roof is she who in the dark world shows
> As a lattice-gleam when midnight moans.

According to Mrs. Hardy,[16] these "lines were intended to convey by their rhythm the impression of a clucking of ripples into riverside holes when blown upon by an up-stream wind . . ."

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[16] *Later Years of Thomas Hardy*, 193.

IV

Relation of Form to Material

As far as stanza-form is concerned, Hardy's love of diversity led to the production of many appropriate forms for the same material. For example, in forty poems relating to his wife's death, there is but one repetition of stanza-pattern. Although the subject and mood are identical, the stanza-lengths vary from 4 to 13 lines (with three of irregular lengths) based on twenty-nine different rime-schemes.

He varies the form of the line at will, even within the stanza itself, adding and omitting syllables, and changing the rime to suit the mood of the poem or the subject with which it deals. Several examples follow:

In *So Various* (WW, 72) stanzas III, IV, VII, IX, and XII out of the thirteen stanzas, riming *aabbb*, have the *a's* double rime (one dissyllable or two monosyllables), as *lover—discover*, *slow man—no man*. Here the riming increases the effect intended by the subject, the great variety of moods of which one man is capable.

The Voice (SC, 325) has several variations in the form of its lines:

> Woman much missed, how you call to me, call to me,
> Saying that now you are not as you were
> When you had changed from the one who was all to me,
> But as at first, when our day was fair.
>
> Can it be you that I hear? Let me view you, then,
> Standing as when I drew near to the town
> Where you would wait for me: yes, as I knew you then,
> Even to the original air-blue gown.
>
> Or is it only the breeze, in its listlessness
> Travelling across the wet mead to me here,
> You being ever dissolved to wan wistlessness,
> Heard no more again far or near?

Thus I; faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from norward,
And the woman calling.

The first three stanzas consist of 4-stress lines, triple falling, with catalexis in lines 2 and 4. In stanza I, a light syllable is omitted before the last stress of line 4. In II, the same occurs, and an extra light syllable is added after the first stress. In III, a light syllable is omitted after the first stress and before the last. Stanza IV, lines 1 ,2, and 4, differ from the rest of the poem, being 3-stress instead of 4-stress, and variations occur as follows:

Line 1, compensatory pause to complete the time of the first beat, and catalexis shortening the line. Lines 2 and 4, light syllable omitted after each stress, thus making regular duple falling lines.

Line 3, with 4 stresses, omits light syllable after third and fourth. Thus each line is catalectic.

The omission of the light syllables naturally increases the proportion of stresses in a line and, therefore, makes the line seem heavier and more serious, while the triple rimes intensify the gloom of the whole.

In *Afterwards*, MV, 521,

When the Present has latched its postern behind my tremulous stay,
And the May month flaps its glad green leaves like wings,
Delicate-filmed as new-spun silk, will the neighbours say,
"He was a man who used to notice such things"?

the long lines, 6-stress alternating with 5-stress, prolong the melody and give the effect of measured harmony, quickened at intervals by the inclusion of an extra light syllable.

In *Timing Her*, MV, 416,

Lalage's coming:
Where is she now, O?
Turning to bow, O,
And smile, is she,
Just at parting,
Parting, parting,
As she is starting
To come to me?

the opposite effect is produced, the short lines, 2-stress, accelerate the tune and make it dance along. To avoid monotony, which might result from such frequent breaks, the lines are made different by change of rhythm, due to the skilful use of feminine endings and truncation. The double rime in lines 2 and 3, *now, O—bow, O,* and in 5, 6, and 7, parting—parting—starting, with 5 and 6 identical, add to the lilting effect of the whole.

Many other examples might be cited to show Hardy's infinite and appropriate variation of stanza both within the individual poems and from poem to poem.

V

Style and Diction

1. *Style*

Figures of Speech

The following table shows the distribution of the eleven types of figures employed throughout Hardy's lyrical and narrative poetry:

TABLE VII

Figures of Speech

FIGURES	WP	PP	TL	SC	MV	LL	HS	WW	TOTAL
Personification	113	122	108	133	160	137	125	57	955
Metaphor	80	79	96	172	119	160	162	75	943
Simile	25	18	26	35	73	50	63	33	323
Metonymy	22	14	21	19	34	30	17	14	171
Allusion	1	19	2	9	4	27	10	28	100
Synecdoche	21	18	3	5	11	12	13	2	85
Apostrophe	5	11	1	2	5	3	2	5	34
Analogy	6	5	5	6	5	..	2	1	30
Hyperbole	3	1	1	..	..	1	..	..	6
Allegory	..	1	..	..	1	1	..	..	3
Fable	1	1	..	..	..	..	..	..	2
Total	277	289	263	381	412	421	394	215	2652

The poet's favorites are very evidently personification, metaphor, and simile. Of these he has used 2221, leaving only 431 as a total for the remaining eight: metonymy, allusion, synecdoche, apostrophe, analogy, hyperbole, allegory, and fable. Hardy's intense love of Nature and his belief in her power over man is doubtless responsible for a large proportion of the personifications used. Every aspect of Nature assumes human characteristics, feels, thinks, is addressed by the poet, or even speaks itself. Numerous examples of the latter are listed below, page 71.

His best figures are drawn in the main from Nature or from

his knowledge of form as an architect. The simile is well represented. The rose, for instance, forms the basis for several; how effectively he has used it can be seen from the description of the girls in the ballet:

. . . .

They part, enmesh,
And crush together again,
Like the pink petals of a too sanguine rose
Frightened shut just when it blows.

(MV, 462b)

or moonlight on the ocean:

The broad bald moon edged up where the sea was wide,
Mild, mellow-faced;
Beneath, a tumbling twinkle of shines, like dyed,
A trackway traced
To the shore, as of petals fallen from a rose to waste,
In its overblow,
And fluttering afloat on inward heaves of the tide:—

(HS, 679)

or in describing Swinburne's poetry:

— It was as though a garland of red roses
Had fallen about the hood of some smug nun
When irresponsibly dropped as from the sun,
In fulth of numbers freaked with musical closes,
Upon Victoria's formal middle time
His leaves of rhythm and rhyme.

(SC, 304)

So often the architect's eye picks out an object as it stands outlined against a background:

From here, the quay, one looks above to mark
The bridge across the harbour, hanging dark
Against the day's-end sky, fair-green in glow
Over and under the middle archway's bow:
It draws its skeleton where the sun has set,
Yea, clear from cutwater to parapet;
On which mild glow, too, *lines of rope and spar*
Trace themselves black as char.

* * *

High up across the bridge the burghers glide
As cut black-paper portraits hastening on . . .
(HS,741)

The tangled bine-stems scored the sky
Like strings of broken lyres,
(PP, 137)

Its roots are bristling in the air
Like some mad Earth-god's spiny hair:
(PP, 149)

The twigs of the birch imprint the December sky
Like branching veins upon a thin old hand;
(HS, 737)

The bars are thick with drops that show
As they gather themselves from the fog
Like silver buttons ranged in a row,
And as evenly spaced as if measured, although
They fall at the feeblest jog.
(MV, 451-a)

The swallows flew in the curves of an eight
Above the river-gleam
In the wet June's last beam:
Like little *crossbows* animate
(MV, 452b)

And *gulls* glint out *like silver flecks*
Against a cloud that speaks of wrecks,
(MV, 464)

The ten hours' light is abating,
And a late bird wings across,
Where the pines, like waltzers waiting,
Give their black heads a toss.
(SC, 314b)

The *hills* uncap their tops

* * *

They are like awakened *sleepers on one elbow lifted*
Who gaze around to learn if things during night have shifted.
(HS, 695a)

The sky at its rim leaves a *chink of light,*
Like the *lid of a pot that will not close tight.*
(WW, 114)

The *sun* is like an *open furnace door,*
Whose round revealed retort contains the roar
Of fires beyond terrene;
The *moon* presents the lustre-lacking face
Of a *brass dial gone green,*
Whose hours no eye can trace.

(HS, 732a)

He said: "Awake my soul, and with the sun," . . .
And paused upon the bridge, his eyes due east,
Where was emerging like a *full-robed priest*
The *irradiate globe* that vouched the dark as done.

(LL, 537b)

And the wind flapped the *moon* in its float on the pool,
And stretched it to oval form;
Then *corkscrewed* it like a *wriggling worm;*
Then wanned it weariful.

(HS, 677)

the watery light
Of the *moon* in its old age:
And green-rheumed clouds were hurrying past where mute
and cold it globed
Like a drifting *dolphin's eye* seen through a *lapping wave.*

(MV, 431)

Of the less frequent figures, metonymy:

The borough clocks but samely *tongued the hour*

(MV, 412)

I had not thought what ghosts would walk
With shivering *footsteps* to my tune.

(MV, 415)

Whose spokesmen spake out strong
* * *
Through *pulpit, press,* and song.

(PP, 115)

Watch with thy *steel* . . .

(WP, 20)

Synecdoche:

"Fifty thousand sturdy *souls* on those trampled plains and knolls,
Who met the dawn hopefully,

(WP, 22)

Would hold your *life's blood* at their call.

(MV, 408a)

Metonymy and synecdoche:

The *sod* had riven two *breasts* asunder

(MV, 435a)

Hyperbole:

'But give me a third of their strength, I'd fill
Half Hell with their soldiery!'

(WP, 22)

Analogy:

"But, as in the dream of one sick to death
There comes a narrowing room
That pens him, body and limbs and breath,
To wait a hideous doom,

"So to Napoleon, in the hush
That held the town and towers
Through these dire nights, a creeping crush
Seemed borne in with the hours.

(WP, 22)

Biblical allusions:

It is not the Fourth Figure the Furnace showed;
O that it were such a shape sublime.

(MV, 458b)

Glazed to live sparkles like the great breastplate adorning
The priest of the Temple, with Urim and Thummim aglow.

(MV, 480)

And the spirits of those who were homing
Passed on, rushingly,
Like the Pentecost Wind;

(PP, 84)

Yet ages ere men topped thee, late and soon
Thou didst behold the planets lift and lower;
Saw'st, maybe, Joshua's pausing sun and moon,
And the betokening sky when Caesar's power
Approached its bloody end; yea, even that Noon
When darkness filled the earth till the ninth hour.

(PP, 96b)

Historical allusions:

> Here, where Vespasian's legions struck the sands,
> And Cerdic with his Saxons entered in,
> And Henry's army leapt afloat to win
> Convincing triumphs over neighbour lands,
>
> (PP, 78a)

The Coronation (SC, 351) lists the Kings and Queens of England. There are few mythological allusions:

The Bad Example is an apostrophe to Aphrodite, (WW, 9)

2. *Diction*

Vocabulary

Hardy's vocabulary is predominantly Anglo-Saxon. His reasons for this are given in the following:[1]

"Other critics seemed to me to take unnecessary objection to my use of local Wessex words, which they declared to be obsolete. But they are not obsolete here; they are understood and used by educated people. And if they supply a want in the language—if they express an idea which cannot otherwise be so accurately or so briefly expressed—why may not one attempt to preserve them?

"I have no sympathy with the criticism which would treat English as a dead language—a thing crystallized at an arbitrarily selected stage of its existence, and bidden to forget that it has a past and deny that it has a future. Purism, whether in grammar or in vocabulary, almost always means ignorance. Language was made before grammar, not grammar before language. And as for the people who make it their business to insist on the utmost possible impoverishment of our English vocabulary, they seem to me to ignore the lessons of history, science, and common-sense."

In response to Archer's remark, "I have been struck, in reading your books, with the large survival of pure Saxon in the Wessex

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[1] Archer, W.—Real Conversations, 48–50.

speech," Hardy said, "Where else should you go for pure Saxon? It has often seemed to me a pity, from many points of view—and from the point of view of language among the rest—that Winchester did not remain, as it once was, the royal, political, and social capital of England, leaving London to be the commercial capital . . . and we might have preserved in our literary language a larger proportion of the racy Saxon of the West country."

However, there are frequent uses of words of classic origin such as, impercipient, 59, armipotent, phantasmal, deicide, 306, pantomime, choric, aethered, 51-b, etc.

At times, words or phrases are quoted directly from both Greek and Latin: *Ailinon, aion, Agnosto Theo*, 171, *Intra Sepulchrum*, 647, *Aquae Sulis*, 353, *Concordia discors*, *Quid hic Agis*, 413, *Jubilate*, 480.

Many technical words appear from architecture, music, and dancing especially:

The Abbey Mason, SC, 379, contains many architectural terms, and many others are scattered through his verse, as, metope-93, quoin-93, ogive-work-67, mullions-156, ashlared-156, bollards-741, etc.

Music supplies many: minim-404-b, dotted quaver-404-b, raiser-404-b, eff-holes-423, counterchord-555-b, polyphones-555-b, gamut-589, semibreves-598, shawm-480, serpent-615, etc.

From dancing: Pirouette-22, reels, jigs, poussettes, flings-38, cross hands, cast-off, wheel,-38, beat out, toe and heel, 38, poussetting-257-b, allemanding-257-b, hands-across-605, heys-615, polka, paced quadrille, schottische-658, six-eighted-746, rigadoon-799-a, quick-step-177.

In many of his poems Hardy uses the language of prose. In this connection it is interesting to note his comment on Wordsworth's theory. Mrs. Hardy tells us[2] "In a pocketbook of this date (1900), appears a diagram illustrating 'the language of verse':

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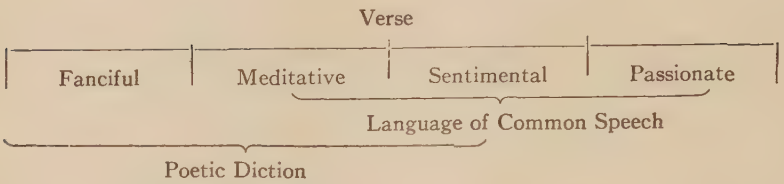
[2] Later Years of Thomas Hardy, 85.



and the following note thereon:

'The confusion of thought to be observed in Wordsworth's teaching in his essay in the Appendix to the Lyrical Ballads seems to rise chiefly out of his use of the word "imagination". He should have put the matter something like this: In works of *passion and sentiment* (not "imagination and sentiment") the language of verse is the language of prose. In works of *fancy* (or "imagination"), "poetic diction" (of the real kind) is proper and even necessary. The diagram illustrates my meaning'."

After examining the poet's diagram, it is an easy matter to prove that he practised what he preached, for the diction of the poems is of many kinds; each of which is directly related to the subject treated.

A truly conversational tone, like prose, is frequently employed, as in *Without Ceremony* (SC 323), where he is meditating upon his wife's death,

> And when you'd a mind to career
> Off anywhere—say to town—
> You were all on a sudden gone
> Before I had thought thereon,
> Or noticed your trunks were down:

or in the tribute *To Shakespeare* (MV, 412),

> "I' faith, few knew him much here, save by word,
> He having elsewhere led his busier life;
> Though to be sure he left with us his wife."
> —"Ah, one of the tradesman's sons, I now recall . . .
> Witty, I've heard . . .
> We did not know him . . . Well, good-day. Death comes to all."

The simplest dialogue may be carried on between two men, as in *One Who Married Above Him*, HS, 703,

"'Tis you, I think? Back from your week's work, Steve?"

"It is I. Back from work this Christmas Eve."

"But you seem off again?—in this night-rime?"

"I am off again, and thoroughly off this time."

"What does that mean?"

"More than may first be seen . . ."

or it may be between spirits of the dead and living men or even animals, as in the satire, "*Ah, Are You Digging on My Grave?*" and the little dog replies,

"Mistress, I dug upon your grave
To bury a bone, in case
I should be hungry near this spot
When passing on my daily trot.
I am sorry, but I quite forgot
It was your resting-place."

The last recalls others in which animals and inanimate objects speak: the dog "Wessex"-HS, 792-a, and WW, 159, birds—TL, 226-b and HS, 742, starlings—SC, 366-b, robin—MV, 485, rosebush—HS, 738, tree—MV, 499-b, yew-trees—MV, 504, Yell'ham wood—TL, 280, thorn—TL, 216, leaves—LL, 620-b, moon—MV, 410-b and 519, sun—PP, 147-b, wind—MV, 419 and 464 and PP, 110-a, hills—LL, 582, waves—MV, 401-b, the mirror—LL, 638, and the sundial—HS, 777-a, and stars—HS, 665-a.

These soliloquies are excellent examples of the poetic possibilities of simple prose words, as are all fifteen of the *Satires of Circumstance* (SC, 391–8), and many others.

More fanciful poems call for more poetic diction, for example, *Afterwards*, MV, 521:

If it be in the dusk when, like an eyelid's soundless blink,
The dew-fall hawk comes crossing the shades to alight
Upon the wind-warped upland thorn, a gazer may think,
"To him this must have been a familiar sight."

Beeny Cliff, SC, 330, also departs from the commonplace.

O the opal and the sapphire of that wandering western sea,
* * *
A little cloud then cloaked us, and there flew an irised rain,
And the Atlantic dyed its levels with a dull misfeatured stain,
And then the sun burst out again, and purples prinked the main.
* * *
What if still in chasmal beauty looms that wild weird western shore,

Those poems on more solemn subjects, such as the tribute to his friend Swinburne, are at the opposite extreme of diction from mere conversation. The opening stanza may be cited:

In this fair niche above the unslumbering sea,
That sentrys up and down all night, all day,
From cove to promontory, from ness to bay,
The Fates have fitly bidden that he should be
Pillowed eternally.

(SC, 304)

Some of his philosophical poems contain language that is so far from natural speech that it becomes stiff and affected, e. g., *A philosophical Fantasy*,

* * *
By that *purposeless propension*
Which is mine, and not intention,
Along lines of least resistance,
Or, in brief, unsensed persistence,
That saddens thy existence . . .

(WW, 119)

In the poems based on a Scriptural text, as TL, 279-a,

ABERDEEN
(April: 1905)
"And wisdom and knowledge shall be the stability of thy times."
Isaiah xxxiii: 6

I looked and thought, "All is too gray and cold
To wake my place-enthusiasms of old!"
Till a voice passed: "Behind that granite mien
Lurks the imposing beauty of a Queen."

I looked anew; and saw the radiant form
Of Her who soothes in stress, who steers in storm,
On the grave influence of whose eyes sublime
Men count for the stability of the time,

or the three *In Tenebris* poems (PP, 153-5), with texts from, Psalms, in Latin, for their sub-titles, or that poem on the Armistice, entitled "And There Was a Great Calm" (LL, 557) (Mark 4: 39), the whole tone is enhanced by the dignity of the underlying thought.

Hardy used many words in his poems which are not in general use at the present time. Lists based on Murray's New English Dictionary are to be found in the Appendix: archaic, obsolete, dialect, and those which do not appear in the dictionary and have, therefore, been classed as "coined".

About 150 obsolete words, which were doubtless still in use in Wessex, are favorites with the poet.

His reason for using so many of these older forms has already been given, in part, but it is made more emphatic, and his method of procedure is shown in a letter to the editor of the Spectator:[3]

"The rule of scrupulously preserving the local idiom together with the words which have no synonym among those in general use, while printing in the ordinary way most of these local expressions which are but a modified articulation of words in use elsewhere, is the rule I generally follow; and it is, I believe, generally recognized as the best, where every such rule must of necessity be a compromise, more or less unsatisfactory to lovers of form. It must, of course, be always a matter for regret that, in order to be understood, writers should be obliged thus slightingly to treat varieties of English which are intrinsically as genuine, grammatical, and worthy of the royal title as is the all-prevailing competitor which bears it, whose only fault was that they happened not to be central, and therefore were worsted in the struggle for existence, when a uniform tongue became a necessity among the advanced classes of the population."

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[3] Brennecke, E.—Life and Art by Thomas Hardy, 114–15.

His use of dialect in his novels, and his way of presenting the Wessex speech is directly related to his poetic use of the same. To quote from the writer himself:[4] "An author may be said to fairly convey the spirit of intelligent peasant talk if he retains the idiom, compass, and characteristic expressions, although he may not encumber the page with obsolete pronunciations of the purely English words, and with mispronunciation of those derived from Latin and Greek. In the printing of standard speech, hardly any phonetic principle is observed; and if a writer attempts to exhibit on paper the precise accents of a rustic speaker, he disturbs the proper balance of a true representation by unduly insisting upon the grotesque element; thus directing attention to a point of inferior interest and diverting it from the speaker's meaning, which is by far the chief concern where the aim is to depict the men and their natures rather than their dialect forms."

Therefore, very few of his poems are written in dialect with its phonetic spelling (as was the habit with William Barnes). *The Bride Night Fire* (WP, 63), Zundays, wi'her, pa'son, pu'pit, cwold, spak, mid, nater, ee, ithin, etc., and *Valenciennes* (WP, 15), Valencieën, beën, Ninety-dree, Duke o'Yark, disagreën, ath'art, fleën, gapèn, volk, etc., come the closest to the natural sound. Usually, the peasant speech is smoothed out a little as in most of the words in *The Bride Night Fire*, mentioned above, *The Homecoming* (TL, 234), The Curate's Kindness (TL, 194), Rose Ann (TL, 233), etc.

Many dialect words are scattered through the poems but not enough of them in any one poem to make the meaning obscure.

In addition to archaic, obsolete, and dialect words, he uses many that are unfamiliar to us. They are not given in the dictionary, and the majority of them were probably coined by him.

Many are formed by the addition of a prefix to a common word, as enearth—574, enray—55, misvision—334, oncreeping—534, outcaster—135-b, outgazing—520, unvision—498, upbrowed—91, upeyed—211-b, upspread—22, etc.

Some have a suffix added: acrosswise—630-b, bedwise—794, chancewise—551-b, musicwise—176, idlewise—724, jealouswise

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[4] Brennecke, E.—Life and Art by Thomas Hardy. Dialect in Novels, 113.

—716, samewise—582, thencewise—557, loftihood—716, mongrelhood—WW, 83, brookless—WW, 83, noticeless—757, vexless—119, vieful—158, warefully—667, zestfully—418-b, churchward—379, deckward—78, downstairward—246-b, shopward—412, plainlier—212, deeplier—361, 618, chiefest—285, primest—431, etc.

Two suffixes are added to a few, as musefulness—750, tristfulness—253-a, presciencelessness—WW, 3, wistlessness—325, etc., or a prefix and suffix, beglimpsed—481-a, enghosted—339, 538, enghostings—168, unforeknowingly—546, etc.

The suffix *ed* is added to certain nouns and they become adjectives: goddessed—195, apple-tree'd—115, baldachined—353, honey-bee'd—452-b, icicled—379, aethered—51.

Some words are formed by clipping off a syllable, as periwink—426-a, extern—94, etc.

Words frequently change their part of speech without changing their form, as:

Adjective used for noun, roseate—734, etc.

Verb for noun: shines—679, the Gone—120, float—677;

Verb for adjective: beheld—285, prepossessed—674, etc.

Another peculiarity of diction most noticeable in all of Hardy's poetry is the extensive use of compounds. In the non-dramatic poems he has employed 1123 compounds, of which 235 are alliterative. Most effective lines have been formed with the latter as can be seen by referring to the pages cited with the alliterative compounds listed in the Appendix.

That his manner of writing is admired by the most discerning of his contemporaries may be seen from the following passages:

"A birthday tribute,[5] signed by 106 younger writers, closes with

'You have inspired us both by your work and by the manner in which it is done. The craftsman in you calls for our admiration as surely as the artist, and few writers have observed so closely as you have the Host's instruction in the Canterbury Tales:

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[5] F. E. H.—Later Years of Thomas Hardy, 222.

"Your tarmes, your colours, and your figures,
Keep them in store, till so be ye indite
High style, as when men to kinges write."

'From your first book to your last, you have written in the "high style, as when men to kinges write," and you have crowned a great prose with a noble poetry.' "

When the honorary degree of Litt,D. was conferred upon him by Oxford, in 1920, the Public Orator, Mr. A. D. Godley, said (in Latin)[6]

"Surely as with Virgil, so with him, have the Muses that rejoice in the countryside, approved his smoothness and elegance. This is he who has interwoven in his (pastoral) poems, as no other has done, the (heavenly) glory of the (heavenly) countryside: this is he who has portrayed in words the feelings and conversations of rustics so clearly that when we read of them we seem to picture their meetings and hear them discoursing one with another. Speedy forgetfulness overwhelms many who treat of Life's fleeting things, but of him who unfolds the inborn feelings of man's soul and the unchangeableness of his nature, whose writings breathe the eternal charm of (the) woods and fields, we foretell that his living fame shall long hover on the lips of men."

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[6] F. E. H.—Later Years of Thomas Hardy, 201–2.

VI

The Dynasts and Other Dramatic Works

That Hardy was prepared to produce an Epic-drama of the Napoleonic wars is shown by the intense interest which the subject held for him during so many years.

Mrs. Hardy[1] tells us that in 1922, "he copied some old notes made before he had contemplated writing *The Dynasts*. From these notes it will be seen how *The Dynasts* had been slowly developing in his mind. Unfortunately they are not dated, but there is in existence a notebook filled with details of the Napoleonic wars and reflections upon them, having been written at the time he was gathering material for *The Trumpet Major*, which was published in 1880."

(1896)[2] "Hardy again went out to Waterloo, which had been his chief reason for stopping at the Belgian capital and no doubt made some more observations with a view to *The Dynasts*, to which at this time he had given the provisional name of '*Europe in Throes*'. All he writes thereon in his pocket-book in Brussels is:

'Europe in Throes
Three Parts. Five Acts Each.
Characters: Burke, Pitt, Napoleon, George III, Wellington and many others'."

His long interest in this neighborhood is indicated by his footnote[3] on the ballroom in Brussels: ". . . in spite of the efforts that have been made to locate the room which saw the memorable gathering (by the present writer more than thirty years back, among other enthusiasts), a dispassionate judgment must deny that its site has as yet been proven."

In his prose work, the novel, *The Trumpet Major*, deals with

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[1] Later Years of Thomas Hardy, 226.
[2] *Ibid.*, 56–7.
[3] *The Dynasts.* Pt. III, Act VI, Sc. II. (p. 454).

this period, as do several of his short stories. A number of the poems included in the collection *Wessex Poems* (published in 1898, but written many years before) are also reminiscent of the Napoleonic wars; for example, *The Sergeant's Song* (from *The Trumpet Major*) and *The Alarm* both deal with the threatened landing of Napoleon on the coast of Wessex, while *Leipsig*, *San Sebastian*, and *The Peasant's Confession* have their setting on the Continent.

In the preface to *The Dynasts*, written in 1903, Hardy explains this interest: "The choice of such a subject was mainly due to three accidents of locality. It chanced that the writer was familiar with a part of England that lay within hail of the watering-place in which King George, the Third, had his favourite summer residence during the war with the first Napoleon, and where he was visited by ministers and others who bore the weight of English affairs . . . Secondly, this district, being also near the coast which had echoed with rumours of invasion in their intensest form while the descent threatened, was formerly animated by memories and traditions of the desperate military preparations for that contingency. Thirdly, the same countryside happened to include the village which was the birthplace of Nelson's flag-captain at Trafalgar.

"When as the first published result of these accidents, *The Trumpet Major* was printed, . . . I found myself in the tantalizing position of having touched the fringe of a vast international tragedy without being able, through limits of place, knowledge, and opportunity, to enter further into its events; . . . But the slight regard paid to English influence and action throughout the struggle by those Continental writers who had dealt imaginatively with Napoleon's career, seemed always to leave room for a new handling of the theme which should re-embody the features of this influence in their true porportion; and accordingly, on a belated day about six years back, the following drama was outlined, to be taken up now and then at wide intervals ever since."

In the After Scene, (p. 522), the Semichorus of the Pities sings:

To Thee whose eye all Nature owns,
Who hurlest Dynasts from their thrones,
And liftest those of low estate
We sing, with Her men consecrate!

Hardy's footnote on the second line of this song, "'καθεῖλε ΔΥΝΑΣΤΑΣ ἀπὸ θρόνων'—Magnificat," shows the origin of the title. In fact, in lines 2 and 3, he gives us the translation of the entire verse, "καθεῖλε δυναστας ἀπὸ θρόνων, καὶ ὕψωσεταπεινους" (Luke I: 52). Thus the idea of this great epic-drama came from the same Scriptural text which inspired Longfellow's *King Robert of Sicily*, "*Deposuit potentes de sede, et exaltavit humiles.*" Longfellow's narrative was first given in prose form in the *Gesta Romanorum*, but Hardy doubtless got his inspiration directly from the church service, with which he was so familiar as a boy, and from his study of the classics in young manhood.

The title page informs us that *The Dynasts* is "an Epic-Drama of the war with Napoleon, in three parts, nineteen acts, and one hundred and thirty scenes." As it is intended for "mental performance" rather than for stage production, the large number of scenes makes no difference. Mists and clouds, darkness and snow, furnish the curtains which shut off one battle-field from the reader's eyes so that he may be transported to a distant scene and, through a gap in the clouds, perhaps, view another battle-field, the streets of London, Paris, or Berlin, or even the heaths of Wessex. The marvelllous stage directions and over thirty dumb shows provide the necessary background and contain some of Hardy's best prose descriptions. How reminiscent of Ruskin is the passage portraying Europe "as a prone and emaciated figure, the Alps shaping like a backbone, and the branching mountain-chains like ribs, the peninsular plateau of Spain forming a head. Broad and lengthy lowlands stretch from the north of France across Russia like a grey-green garment hemmed by the Ural mountains and the glistening Arctic Ocean." (Fore Scene, p. 6).

Thus it is possible to bring upon this great stage 80 speaking characters in Part I and about 125 in Parts II and III, as well as many others who say nothing, i. e., armies, mobs, etc., and to

extend the time to ten years, from Napoleon's plans to invade England, in 1805, to his defeat at Waterloo, in 1815.

In addition to the great number of hlstoric figures (Napoleon, Josephine, Marie Louise, George the Third, Pitt, Wellington, and many famous Continental generals) there are groups of Wessex peasants, who express very forcefully their opinion of "Boney" and his threats to land on their coast. Then, as Hardy tells us in the Preface:

"It was thought proper to introduce, as supernatural spectators of the terrestrial action, certain impersonated abstractions, or Intelligences, called Spirits . . . The phantasmal Intelligences are divided into groups, of which one only, that of the Pities, approximates to 'the Universal Sympathy of human nature—the spectator idealized' (Schlegel) of the Greek Chorus; it is impressionable and inconsistent in its views, which sway hither and thither as wrought on by events. Another group approximates to the passionless Insight of the Ages. The remainder are eclectically chosen auxiliaries . . . In point of literary form, the scheme of contrasted Choruses and other conventions of this external feature was shaped with a single view to the modern expression of a modern outlook, and in frank divergence from classical and other dramatic precedent which ruled the ancient voicings of ancient themes." (For its relation to Greek tragedy, see Brennecke's Life of Thomas Hardy).

These Spirits hover over Europe, at times so high that the whole expanse of the nations is spread out before them,

> Why watch we here? Look all around
> Where Europe spreads her crinkled ground,
> From Osmanlee to Hekla's mound,
> Look all around!
>
> Hark at the cloud-combed Ural pines;
> See how each, wailful-wise, inclines;
> Mark the mist's labyrinthine lines;
> (Close of Pt. II, p. 322)
>
> Behold the tumbling Biscay Bay;
> The Midland main in silent sway;
> As urged to move them, so move they.

and yet they know what conditions exist,

> The easternmost ruler sits wistful,
> And tense he to midward;
> The King to the West mans his borders
> In front and in rear.

"The point of view then sinks downwards through space and draws near to the surface of the perturbed countries, where the peoples . . . are seen writhing, crawling, heaving, and vibrating in their various cities and nationalities." (Stage directions, p. 6), or, as the Recording Angel recites,

> This movement as of molluscs on a leaf,
> Which from our vantage here we scan afar,
> (Pt. I, Act III, Sc. III, p. 62)

Sometimes they come so close that they can see and hear distinctly the persons most concerned, as when they listen to Napoleon (Pt. I, Act IV, Sc. V., p. 76),

> So let him speak, the while we clearly sight him
> Moved like a figure on a lantern slide.

It is through them that the reader is kept in touch with the whole situation.

In the rimed lines only 30 rime-schemes are used, the couplet and triplet appearing most frequently. Even the longer stanzas are often composed of couplets in series.

Lines of 4- and 5-stresses predominate; occasionally the rhythm is shortened to 2 or 3, but more often lengthened to 8 or even to 10-stresses. Of the latter most effective use has been made, as in the chanting of the Rumours in antiphons (pp. 149–51), alliteration adding much to the power of the verse. The Chorus of the Pities (p. 356) sings in couplets of this rhythm, helped out by alliteration:

> Then women are seen in the waterflow—limply bearing their
> infants between wizened white arms stretching above;
> Yea, motherhood, sheerly sublime in her last despairing, and
> lighting her darkest declension with limitless love.

The *terza rima*, made familiar to us in his Collected Poems, appears twice in *The Dynasts*. One of these (p. 483) pictures most realistically the effect of war on a peaceful country-side, with its wild flowers and animals feeling the dire results:

CHORUS OF THE YEARS

The eyelids of eve fall together at last,
And the forms so foreign to field and tree
Lie down as though native, and slumber fast!

CHORUS OF THE PITIES

* * *

The green seems opprest, and the Plain afraid
Of a Something to come, whereof these are the proofs,—
Neither earthquake, nor storm, nor eclipse's shade!

CHORUS OF THE YEARS

Yea, the coneys are scared by the thud of hoofs,
And their white scuts flash at their vanishing heels,
And swallows abandon the hamlet-roofs.

The mole's tunnelled chambers are crushed by wheels,
The lark's eggs scattered, their owners fled;
And the hedgehog's household the sapper unseals.

The snail draws in at the terrible tread,
But in vain; he is crushed by the felloe-rim;
The worm asks what can be overhead,

And wriggles deep from a scene so grim,
And guesses him safe; for he does not know
What a foul red flood will be soaking him!

Beaten about by the heel and toe
Are butterflies, sick of the day's long rheum,
To die of a worse than the weather-foe.

Trodden and bruised to a miry tomb
Are ears that have greened but will never be gold,
And flowers in the bud that will never bloom.

CHORUS OF THE PITIES

So the season's intent, ere its fruit unfold,
Is frustrate, and mangled, and made succumb,
Like a youth of promise struck stark and cold! . . .
And what of those who tonight have come?

This is, indeed, a contribution to poetic literature. With it may be classed the *Albuera* chorus, Pt. II, Act VI. Sc. IV (p. 301), of which is quoted the opening stanza:

They come, beset by riddling hail;
They sway like sedges in a gale;
They fail, and win, and win, and fail. Albuera!

The Night of Trafalgár in three stanzas, with its refrain ending:

In the wild October night-time, when the wind raved round the land,
And the Back-sea met the Front-sea, and our doors were blocked with sand,
And we heard the drub of Dead-man's Bay, where bones of thousands are,
We knew not what the day had done for us at Trafalgár.
(All) Had done,
Had done,
For us at Trafalgár!

(Pt. I, Act V, Sc. VII, p. 107)

The dirge of the soldiers at Walcheren, (p. 251), and the *rondeau* chanted by the Chorus of the Pities (Pt. III, Act I, Sc. II, p. 334),

CHORUS OF THE PITIES

The skies fling flame on this ancient land!
And drenched and drowned is the burnt blown sand
That spreads its mantle of yellow-grey
Round old Salamantica today
While marching men come, band on band,
Who read not as a reprimand
To mortal moils that, as 'twere planned
In mockery of their mimic fray,
The skies fling flame.

Since sad Coruna's desperate stand
Horrors unsummed, with heavy hand,
Have smitten such as these! But they
Still headily pursue their way.
Though flood and foe confront them, and
The skies fling flame.

Other songs of less importance occur, such as Budmouth Dears (p. 366) My Love's Gone A-Fighting (p. 452), and The Mad Soldier's Song (p. 358).

Beside the *rondeau* (quoted above), which is not found reproduced in any of his lyrical or narrative verses, there is also an example, used but once in his non-dramatic poetry, of the *rime royal*, a 7-line stanza with rime-scheme, *ababbcc* (p. 299). It is sung by the Spirit of the Pities.

Rime-linking between stanzas is used in five long poems, broken into sections by different speakers. There is no rime within the 4-line stanza, *abcd*, but all the *d's* rime and thus bind the poem together; (pp. 5, 16-17, 243, and 244, the latter containing two different poems of this pattern).

When the Recording Angel intones from his book (p. 81), two stanzas are used, one of eleven lines, the other only seven, with the following rime-scheme:

The Semichorus of the Years (p. 339), has the *b's* forming the connecting links between the three stanzas of five, five, and four lines:

Rhythmical variations are used very freely throughout the blank verse and lyrical lines.

When *The Dynasts* was condensed by Granville Barker and produced at the Kingsway Theatre, London, November 25, 1914, Hardy wrote for the occasion a special prologue and epilogue.[4] As these are not included in his collected verse, they are quoted here:

PROLOGUE

In these stern times of ours, when crimson strife
Throws shade on every thoroughfare of life,
Disfigures comely countries with its gore,
And sends back mangled heroes to our shore,
The gift of gifts is sturdy hardihood,
That holds it firm through each vicissitude,
Not only hour by hour, but year by year,
If need be, till life's lurid skies be clear.
Arrested by perceptions such as this
We gather that it may not be amiss,—
During the few brief minutes you can spare,
From the innumerable claims that call your care
To raise up visions of historic wars
Which taxed the endurance of our ancestors;
That such reminders of the feats they did
May stouten hearts now strained by issues hid;
Therefore we have essayed to represent,
By our faint means, event upon event
That Europe saw a hundred years ago—
—What matters that Napoleon was our foe?
Fair France herself had no ambitious ends;
And we are happy in a change that tends
To make the nearest neighbours closest friends.

EPILOGUE

May such reminders soon forever pass,
And war be but a shade on memory's glass,
And might uphold the injured people's cause,
And Europe move again to genial laws;
May soon succumb all influences malign,
And still the Star of England proudly shine!
God save the King!

[4] Brennecke, Ernest—*The Life of Thomas Hardy*, 241–2 *or* Macdonald, John F. "*English Life and the English Stage*"—Fortn. 103 (1915): 350–7.

The dialogue is expressed in three ways, prose, blank verse, and rimed verse. In general, prose is used for the speech of peasants, soldiers, messengers, servants, and other minor characters, but occasionally it is put into the mouths of generals, kings, and even the Spirits themselves.

Blank verse is the medium of expression for human characters in positions of authority, but is, in a few cases, used by the Spirits. Forty-eight of the speeches in blank verse end in a rimed couplet. These, however, are distributed indiscriminately: Emperor Francis, Queen Maria Carolina, Mrs. Fitzherbert, Nelson and Villeneuve, Kutúzof, Mack, and other generals, statesmen, Josephine and Napoleon himself on two occasions. Even the Spirits may close their speeches with couplets when they indulge in this form of verse. Hardy's use of blank verse is at its best in the scenes between Josephine and Napoleon where she pleads with him against divorcing her, and later, in her death-bed scene. Blank verse is also used with very fine effect coming from the lips of Nelson.

Rimed verse is confined to the Spirits as they chant, intone, and sing, and to the singing of a few songs, "*The Night of Trafalgár*," by a boatman, "*Budmouth Dears*," by a sergeant, and "*My Love's Gone A-Fighting*," by a Wessex woman as the effigy of Napoleon burns.

Excluding the stage directions and dumb-shows, the drama consists of 10553 lines. These are made up of 1470 lines of prose, 7931 of blank verse, and 1152 of rimed verse.

The use of dialect is limited almost exclusively to the prose dialog. More stately language is used in the blank verse of prime ministers, generals, and Napoleon, while real poetic diction, in its most exalted form, occurs in the rimed verse, especially in those passages in which the Spirits expound the poet's philosophy.

Many odd words are used, some of them coined by the writer, as navarchy, 81; charactery, 255; Englishry, 165; weedery, 459; empery, 411; cheatery, 193; wardenry, 135; patiency, 304; slaughtery, 300; bridalry, 288; galanty-show, 286, etc., formed by adding *y* or *ry* to a common word. Then one finds examples of words coined from classic roots, as philosopheme, 517 or rodomontade, 164; or highly rhetorical words of classical

origin as, homunculus, 15; armigerent, 123, etc. He sometimes clips a syllable from a standard word, as enorm, 522, or extirp, incarn, 17, etc., or a syllable may be added, as showance.

Alliteration is used throughout the drama, particularly in the verse portions, enhancing greatly the effectiveness of the passages in which it occurs.

The Chorus of the Years sings, Pt. II, Act I, Sc. VII. (p. 167), in long lines:

> The prelude to this smooth scene—mark well!—were the shocks whereof the times gave token
> Vaguely to us ere last year's snows shut over Lithuanian pine and pool,
> Which we told at the fall of the faded leaf, when the pride of Prussia was bruised and broken,
> And the Man of Adventure sat in the seat of the Man of Method and rigid Rule.

A few striking examples of alliterative combinations may be cited:

"skein of skirmishers"—512; "Moil for mortal man's"—515; "Kellermann's cuirassier's"—477; "moil of miseries"—482; "sworded to the sward"—497; "columned cuirassiers"—476; "padding pedestrians"—369; "firelocks, fouled and flintless"—387; "sacrilegious slights of our shrines"—2; "piteous pantomimes"—245; "master mischief-mind and marrer"—164; "ghoulish ghast"—38.

There is, proportionately, far more alliteration used in *The Dynasts* than in his 916 lyrical and narrative poems. The same is true of figurative language, such as,

> Tapestries of rhetoric (p. 27)
> Chequerboard of diplomatic moves is London (p. 28)
> The world like a rainbow colored bird gone blind (40)
> Success . . . loves to jilt her anxious wooer (40)
> Ships sailing like swans into a creek at feeding time (56)
> Gibraltar . . . a fatal door (82)
> Ships speak back in iron words (83)

> Enjoy this sun, that rests its chubby jowl
> Upon the plain, and thrusts its bristling beard
> Across the lowlands' fleecy counterpane, . . .

Two dramatic poems, of minor importance, are inserted in the midst of Hardy's lyrical and narrative poems.

The first of these, *Wynyard's Gap*, HS, 710, is a dramatic dialogue of 98 lines rimed in couplets and triplets and an occasional quatrain, *abba*, with five stresses to the line, duple rising rhythm. Sixty per cent of the lines have an additional light syllable, some making a *feminine ending*, others *anacrusis*, and still others add it within the line.

The other, *Aristodemus the Messenian*, WW, 27, is labelled by the author "dramatic hendecasyllabics." The 87 lines are in falling rhythm, varying between 4-and 5-stresses, with frequent use of rhythmical variations.

[5] "On November 15 (1923)," Mrs. Hardy writes, "the poetic drama, *The Famous Tragedy of the Queen of Cornwall*, was published. Hardy's plan in writing this is clearly given in a letter to Mr. Harold Child:

'The unities are strictly preserved, whatever virtue there may be in that (I, myself, am old-fashioned enough to think there *is* a virtue in it, if it can be done without artificiality. The only other case I remember attempting was the *Return of the Native*). The original events could have been enacted in the time taken up by the performance, and they continue unbroken throughout. The change of persons on the stage is called a change of scene, there being no change of background.

'My temerity in pulling together into the space of an hour events that in the traditional stories covered a long time will doubtless be criticized, if it is noticed. But there are so many versions of the famous romance that I felt free to adapt it to my purpose in any way—as, in fact, the Greek dramatists did in their plays—notably Euripides.

'Wishing to be thoroughly English, I have dropped the name of Chorus for the conventional onlookers and called them

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[5] Later years of Thomas Hardy, 236.

Chanters, though they play the part of a Greek Chorus to some extent. I have also called them Ghosts (I don't for the moment recall an instance of this in a Greek play) . . . Whether the lady ghosts in our performance will submit to have their faces whitened I don't know! . . .

'I have tried to avoid turning the rude personages of say, the fifth century, into respectable Victorians, as was done by Tennyson, Swinburne, Arnold, etc. On the other hand, it would have been impossible to present them as they really were, with their barbaric manners and surroundings.'"

As with *The Dynasts*, the title page is very illuminating:

"The Famous Tragedy
of the
Queen of Cornwall
at Tintagel in Lyonnesse
a New Version of an Old Story
Arranged as a Play for Mummers
in One Act
requiring no Theatre or Scenery
by
Thomas Hardy

'I sot ma drue, I sot m'amie,
En vos ma mort, en vos ma vie!'
Gottfried von Strassburg."

The drama based on the Tristram and Iseult story consists of a Prologue, twenty-two scenes, and an Epilogue.

The total number of lines, 770, is made up of 544 lines of blank verse and 226 lines of rimed verse. Much of the latter is in couplets, but the longer speeches have frequently quite an elaborate pattern, as *aabccbdddeffe*, with *a's*, *c's*, *d's* and *f's* 4-stress, and the *b's* and *e's* 3.

(Chanters: Men, Sc. I, pp. 7–8).

The rhythm ranges from 2- to 5-stresses to the line, all duple rising, except one of Sir Audret's speeches which is in suspended rhythm (Sc. IX, p. 34).

Tail-rime stanzas occur at intervals to relieve the monotony

of even-stress couplets, but there are very few rhythmical variations.

It is a remarkable piece of work for a poet of 83, especially Tristram's song (Sc. XI., pp. 40–1).

Let's meet again tonight, my Fair,
  Let's meet unseen of all;
The day-god labors to his lair,
  And then the evenfall!

O living lute, O lily-rose,
  O form of fantasie,
When torches waste and warders doze
  Steal to the stars will we!

While nodding knights carouse at meat
  And shepherds shamble home,
We'll cleave in close embracements—sweet
  As honey in the comb!

Till crawls the dawn from Condol's crown,
  And over Neitan's Kieve,
As grimly ghosts we conjure down
  And hopes still weave and weave!

If we arrange the collection of poems in the order of their appearance:

Wessex Poems, 1898
Poems of the Past and the Present, 1901
The Dynasts—1903–08
Time's Laughingstocks, 1909
Satires of Circumstance, 1914
Moments of Vision, 1917
Late Lyrics and Earlier, 1922
Famous Tragedy of the Queen of Cornwall, 1923
Human Shows, 1925
Winter Words, 1928

it is very noticeable that *The Dynasts* appears early in the list. The poems first published lack the variety of lines, stanza-forms,

and diction with which the later ones are filled, therefore, it is very probable that Hardy, in writing *The Dynasts* learned to make use of that great diversity of line, stanza-pattern, and diction of which he is undoubtedly a master.

"No man's poetry can be truly judged till its last line is written," said Hardy,[6] "What is the last line? The death of the poet. And hence there is this great consolation to any writer of verse—that it may be imperishable for all that anybody can tell him to the contrary; and that if worthless he can never know it, unless he be a greater adept at self-criticism than poets usually are."

As we read this "last line", on the closing page of *Winter Words*, we must surely agree that it *is* "imperishable":

HE RESOLVES TO SAY NO MORE

O my soul, keep the rest unknown!
It is too like a sound of moan
  When the charnel-eyed
  Pale Horse has nighed:
Yea, none shall gather what I hide!

Why load men's minds with more to bear
That bear already ails to spare?
  From now alway
  Till my last day
What I discern I will not say.

Let Time roll backward if it will;
(Magians who drive the midnight quill
  With brain aglow
  Can see it so,)
What I have learnt no man shall know.

And if my vision range beyond
The blinkered sight of souls in bond,
  —By truth made free—
  I'll let all be,
And show to no man what I see.

[6] F. E. H. Later years of Thomas Hardy: 81

APPENDIX

TABLE VI

Stanza-Patterns of Thomas Hardy's Lyrical and Narrative Poems

2-Line Stanzas

RIME-SCHEME	STRESSES	RHYTHM	PAGE
aa	4	d-t.r.	168
aa	4	d.r.	379
aa	4	d.r.	782
aa	5	d.r.	351
aaa			

3-Line Stanzas

aaa	2–2–4	d.s.	68—WW
aaa	2–3–4	d-t.r.	496–a
aaa	2–3–5	d.r.	365
aaa	3	d.r.	262–a
aaa	3–3–6	d.r. (var.)	288
aaa	4–4–3	d.r. (t.var.)	732–b
aaa	4	d.r.	204
aaa	4	d.r.	313–b
aaa	4	d.r.	356
aaa	4	d.r.	780–a
aaa	4	d.r. (t.var.)	398–b
aaa	4	d-t.r.	515
aaa	4	t-d.r.	366–b
aaa	4	d.s.	768
aaa	5	d.r.	593–b
aaa	5	d.r.	60—WW
aaa	5–5–7	d.r.	91
aaa	6–7–6	d.f.	330–a
aab	3–3–2	d.r.	709–b
aaB	4–2–3	d.r.	579–b
abB	2–2–1	d.r.	762–a
abb	3–2–5	d.r.	792–b
abb	4	d.r. (t.var.)	486–b
abc	4	d.r.	215

Terza Rima

To			
WXW	5	d.r.	20
LML	8–4–8	d.f.	52
EFEF	4	d.r.	206
FGF	4	d.r.	279
JKJ&KK	4	d-t.r.	306
EFEF	4	d.r.(t.var.)	343–b
JKJK	4	d.r.	386
CDCD	4	d.r.	76—WW
ABCA	4–4–2–3		
HIH	4–4–3	d.r.	127—WW

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	Villanelle		
(5) (1) aba & abaa	4	d.r.	136
	4-Line Stanzas		
aaab	3	d.f.(var.)	110—WW
aaaB	4–4–4–2	t.f.(d.var.)	8–b
aaab abab	4–5–4–3	d.r.	15–b
aaab cccb	4–4–4–2	d.r.	576
aaba	3–4–4–4	d.r.	548–b
aaba	3–5–5–3	d.r.(t.var.)	361
aaba	4–2–4–4	d.r.	408–a
aaba	4–4–2–4	d.r.(t.var.)	344–b
aaba	4–4–2–4	d.r.(t.var.)	636
aaba	4–4–2–4	d.r.	765–a
aaba	4–4–3–4	d.r.(var.)	449
aaba	4–5–4–4	d.r.	88
aaba	5–7–3–5	d.r.	302
aabb	3–3–3–2	d.r.	6
aabb	3–4–4–2	d.r.(var.)	789
aabb	3–5–5–3	d.r.	131
aabb	4–4–4–1 4–4–4–2 4–4–4–4	d.r.	193
aabb	4–4–4–3	d.r.	138—WW
aabb	4	d.r.	68
aabb	4	d.r.	281
aabb	4	d.r.	390
aabb	4	d.r.	537–a
aabb	4	d.r.(t.var.)	344–a
aabb	4	t.r.	228–a
aabb	4	t.r.	114—WW
aabb	4	d.f.	252–a
aabb	4	d.r.	738
aabb	4	d.r.	156—WW
aabb	4	t.r.	145
aabb	4–4–5–5 5–5–6–6	d.r.(var.)	63—WW
aabb	4–5–5–3	d.r.	130–c
aabb	5–5–5–3	d.r.	626–b
aabb	5	d.r.	432
aabb	5	t.r.(var.)	94
aabb	6–7–6–7	d.r.	728
aabb	7	d.r.(t.var.)	300
aabb	7	d.r.(t.var.)	354–b
aabb	7	d-t.r.	224–b
aabb	7	d.r.(t.var.)	154
aabb(1, 5, 6, 7) abab(2–4)	5	d-t.r.	480

RIME-SCHEME	STRESSES	RHYTHM	PAGE
aabb(1)	3–6–3–6		
abab(2)	6–3–6–3	d.r.	730
abba(3)	3–6–6–3		
abab	2	d-t.r.	436–b
abab	2–2–4–2	d.r.	570–b
abab	2–3–5–6	d.r.	559
abab	2–5–5–2	d.r.	139
abab	3–2–3–2	t.r.	511
abab	3–2–3–2	d-t.r.	553
abab	3–2–3–2	d.r.	707
abab	3–2–3–2	t.r.	748
abab	3–2–3–2	d.s.	794
abab	3–2–4–3	d-t.r.	194
abab	3–3–3–2	d-t.r.	438–a
abab	3–3–3–2	d-t.r.	566–b
abab	3–3–3–2	t.r.	594–a
abab	3–3–3–2	d.r.	100—WW
abab	3–3–3–2	d.r.	163—WW
abab	3	t-d.s.	152
abab	3	d.r.	167–b
abab	3	d.r.	224–a
abab	3	d-t.r.	231
abab	3	d.r.(t.var.)	370
abab	3	d.r.	232
abab	3	d.r.	314–b
abab	3	d.r.(t.var.)	369
abab	3	d.r.	519
abab	3	d.r.(var.)	555–a
abab	3	d-t.r.	587–b
abab	3	d.r.	613–b
abab	3	t.r.(var.)	634–a
abab	3	t.r.(var.)	639
abab	3	d.r.(t.var.)	649
abab	3	d.r.	650–a
abab	3	d.r.(var.)	743
abab	3	d.r.	771–b
abab	3	d.r.	786–a
abab	3–3–4–2	d-t.r.	229
abab	3–3–4–2	d-t.r.(var.)	504
abab	3–3–4–2	d.r.(var.)	762–b
abab	3–3–4–3	d.r.	72
abab	3–3–4–3	d.r.(t.var.)	107
abab	3–3–4–3	d.r.	121
abab	3–3–4–3	d.r.	269
abab	3–3–4–3	d.r.(t.var.)	572
abab	3–3–4–3	d.r.	647–b
abab	3–3–4–3	d,f,	660–a
abab	3–3–6–3	d.r.	95
abab	3–5–3–5	d.r.	143–b
abab	3–5–4–5	d.r.	254
abab	3–7–7–3	d.r.	177
abab	3–7–7–3	d.f.	185
abab	4–2–3–2	d.r.(var.)	612–a
abab	4–2–4–2	d.r.	350
abab	4–2–4–2	d.r.(t.var.)	434–b

RIME-SCHEME	STHESSES	RHYTHM	PAGE
abab	4–3–2–5	d.r.(t.var.)	539
abab	4–3–4–2	d.r.(var.)	685
abab	4–3–4–2 4–3–4–3	d.r.	77—WW
abab	4–3–4–3	d.r.	61
abab	4–3–4–3	d.r.	110
abab	4–3–4–3	d.r.	112
abab	4–3–4–3	d.r.	117
abab	4–3–4–3	d-t.r.	130–b
abab	4–3–4–3	d.r.	138
abab	4–3–4–3 4–3–4–4	d.r.	144
abab	4–3–4–3	d.r.	147–b
abab	4–3–4–3	t.s.	225
abab	4–3–4–3	d.r.	227–b
abab	4–3–4–3	t.r.	233
abab	4–3–4–3	d.r.(var.)	249
abab	4–3–4–3	d.r.	258
abab	4–3–4–3	d.r.	270
abab	4–3–4–3	d.r.	278–b
abab	4–3–4–3	d.r.(var.)	374
abab	4–3–4–3	d.r.	387
abab	4–3–4–3	d.r.(t.var.)	436–a
abab	4–3–4–3	d-t.r.	439–b
abab	4–3–4–3	d.r.	457–a
abab	4–3–4–3	d.r.	476–a
abab	4–3–4–3	d.r.	477–a
abab	4–3–4–3	d.r.	503
abab	4–3–4–3	d.r.	578
abab	4–3–4–3	d.r.	583
abab	4–3–4–3	t.r.	592–b
abab	4–3–4–3	d.r.(t.var.)	624
abab	4–3–4–3	d.r.	638–b
abab	4–3–4–3 4	t.r.(d.var.)	640
abab	4–3–4–3	d.r.	645–a
abab	4–3–4–3	d.r.	647–a
abab	4–3–4–3	d.r.	676–a
abab	4–3–4–3	d.r.(t.var.)	745
abab	4–3–4–3	d.r.(t.var.)	752–b
abab	4–3–4–3	d.r.	771–a
abab	4–3–4–3	d.r.	781
abab	4–3–4–3	d.r.	792–a
abab	4–3–4–3	d.r.	151—WW
abab	4–3–5–2	d.r.	702–a
abab	4–3–5–3	d.r.	136–b
abab	4–3–5–3	d.r.	403–a
abab	4–3–5–3	d.r.	81—WW
abab	4–4–2–4	d.r.	754–b
abab	4–4–4–2	d.f.	192–a

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abab	4–4–4–2	d-t.r.	205–b
abab	4–4–4–2	d.r.(var.)	435–a
abab	4–4–4–2	d.f.(var.)	787–b
abab	4–4–4–2	t.r.	166—WW
abab	4–4–4–3	d.r.(var.)	207–b
abab	4–4–4–3	d.r.	240
abab	4–4–4–3	d.r.	327–a
abab	4–4–4–3	t-d.r.	426–a
abab	4–4–4–3	d.r.	429–b
abab	4	d.r.(var.)	92–a
abab	4	d.f.	97
abab	4	d.r.	188
abab	4	d.r.(var.)	209
abab	4	d.r.	222
abab	4	d.r.	252–b
abab	4	d.r.	287
abab	4 3–3–4–3 (st.4)	t.f.(var.)	325
abab	4	d.r.(t.var.)	338–a
abab	4	d.r.(t.var.)	354–a
abab	4	t.r.(d.var.)	373
abab	4	d.r.	415
abab	4	d.r.(var.)	556
abab	4	d.r.	619
abab	4	d.r.(var.)	689–b
abab	4	d.r.	767
abab	4	d-t.r.	125—WW
abab	4	d.r.	164—WW
abab	4–4–5–3	d.r.	112
abab	4–4–5–4	t.r.(var.)	292–b
abab	4–5–4–2	d.r.	260–a
abab	4–5–5–3	d.r.	667
abab	4–5–5–3	d.r.	148
abab	4–5–5–5	d.r.	626–a
abab	4–5–5–5	d.r.	307
abab	5–2–2–5	d.r.	64—WW
abab	5–2–5–2	d.r.	223–b
abab	5–3–5–3	t.r.(var.)	257–b
abab	5–3–5–3	d.r.(t.var.)	409
abab	5–3–5–3	d.r.	461–b
abab	5–3–5–3	t.r.	140—WW
abab	5–3–5–3	d.r.	26
abab	5–3–5–3	d.r.(var.)	51–a
abab	5–3–5–3	d.r.(var.)	763
abab	5–4–4–2	t.f.	753–b
abab	5–4–5–3	t.r.(var.)	58—WW
abab	5–4–5–5	t.r.(var.)	462–a
abab	5–5–5–2	d.r.	253–b
abab	5–5–5–2	d-t.r.	641
abab	5–5–5–2	d.r.	87—WW
abab	5–5–5–3	d.r.	79
abab	5–5–5–3	d.s.	223–a
abab	5	d.r.	10–c
abab	5	d.r.	309
abab	5	d.r.(t.var.)	353

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abab	5	t.r.(var.)	404–a
abab	5	d.r.	500–b
abab	5	t.r.	538–b
abab	5	d.r.(var.)	547
abab	5	d.r.	570–a
abab	5	d.r.	105—WW
abab	5–5–5–6	t.r.	45—WW
abab	5–6–5–6	d.r.(var.)	253–a
abab	6–5–6–5	d.r.	521
abab abab	7–7–7–3	d.r.(var.)	368–b
abcb	2–3–4–5	d.r.(t.var.)	563–b
abab	3–2–3–2	d.r.(var.)	167–a
abab	3–3–3–2	d.r.	79—WW
abab	4–3–4–3	d.r.(t.var.)	22
abab	4–3–4–3	d.r.	228–b
abab	4–3–4–3	d.r.(var.)	257–a
abba	2–3–3–2	d.r.	153
abba	2–3–3–2	d.r.	297
abba	2–3–5–2	d.r.(var.)	442
AbbA	2–4–4–2	d.r.(var.)	705–b
abba	2–4–4–2	t.r.	754–a
abba	2–4–4–3	t.r.	291
abba	3	d.r.	207–a
abba	3	d.r.	211
abba	3	d.r.	597–a
abba	3–5–5–3	t.f.(var.)	499–b
abba	3–5–5–3	d.r.(var.)	569
abba	3–5–5–6	d.r.(var.)	96–a
abba	4–2–2–4	t.r.	327–b
abba	4–2–2–4	d.r.(var.)	740–a
abba	4–3–3–4	d.r.	608–a
abba	4–3–3–6	d.r.	58–b
abba	4–3–4–3	d.r.(var.)	677
abba	4–4–4–3	d.r.(t.var.)	9–b
abba	4	d.r.(var.)	294–b
abba	4	d.f.(var.)	479–b
abba	5–4–4–6	d.r.	43
abba	6–5–6–5	d.r.(var.)	115—WW
abba	7–6–7–6	t.f.	155
abba	2–2–3–3(1) 2–3–3–3(2,6,7) 2–3–3–2(3,4) 2 (5)	d.r.(var.)	335
abba(1,2) abab(3) aabb(4)	5	d.r.	689–a
abbb	3–3–3–2	d.r.	71—WW
abbb	3–4–4–4	d.r.(t.var.)	734
abbb	4–2–2–4	d.r.	469
abbc	3–2–3–2	d.r.	653–b
abbc	3–5–5–2	d.r.	128–a

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abbc	4	t.r.(var.)	615–b
abca	3–2–2–3	d.r.	50—WW
abcb	2	d.r.(var.)	107—WW
abcb	3–3–3–2	d-t.r.	443–a
abcb	3	t.r.(var.)	371–b
abcb	3	d.r.	91—WW
abcb	3–3–4–2	d.f.	278–a
abcb	4–2–4–2	d.r.(t.var.)	358–b
abcb	4–3–4–3	d.r.	343–a
abcb	4–3–4–3	d.r.(var.)	439–a
abcb	4–3–4–3	d.r.	500–a
abcb	4–3–4–3	d.r.	565
abcb	4–3–4–3	d.r.	94—WW
abcb	4–3–4–3	d.r.	141—WW
abcb	4–4–4–3	d.r.(t.var.)	407–a
abcb	5–5–5–2	d.r.	650–b
abcb	5–5–5–3	d.r.(var.)	444–b
abcb	5–5–7–3	d.r.(var.)	630–b
abcb	7–5–3–7	d.r.	739–a
abcb	7	d.r.(var.)	214
abcb	8–7–8–7	d.r.	236
abcb	3–2–3–2	d.r.	202
abab			
abcb	3	d.r.	133—WW
abcb	3	d.f.	210–b
abcb	4–2–5–4	d.r.	459
abcb	4–3–4–2	d.r.	177—WW
abcb	4–3–4–3	d.r.	42
abcb	4–3–4–3	d.r.	48
abcb	4–3–4–3	d.r.	128–b
abcb	4–3–4–3	d.r.	205–a
abcb	4–3–4–3	d.r.(t.var.)	726
abcb	4–3–4–3	d.r.	670–a
abcb	4–4–4–2	d.r.	544
abcb	4–4–4–3	d.r.	545
	4	t.f.	80
abcb	4		
	irreg.	t-d.r.	396–b
abcb	6–3–4–3		
abcd	3–2–3–2	d.r.(var.)	158
abcd	3–2–3–2	d.r.(var.)	195
abcd	3–2–3–2	t.r.	45
abcd	6–6–6–2	t.r.	101
		t-d.r.	5
	5-Line Stanzas		
aabab	3–4–5–6–3		
aabba	3–3–2–2–3	d.r.(var.)	30
aabba	4–2–4–4–4	d.f.	54
aabba	4–4–2–2–6	t.r.(var.)	749–a
		d.r.	181—WW
aabba(1,2) aabbb(3,4)	5–5–2–2–5	d.r.	646
aabbb	4–4–2–2–2	d.r.	72—WW

RIME-SCHEME	STRESSES	RHYTHM	PAGE
aabbb	4–4–2–2–4	d.r.(var.)	184—WW
aabcc	4	d.s.	111
aabcD	3–3–5–6–2	d.r.(var.)	430
abaab	2	d-t.r.	468–b
abaab	3–3–3–3–2	d-t.r.	536–b
abaab	4–3–4–2–3	d.r.(var.)	608–b
abaab	4–3–4–4–3	d.r.(var.)	260–b
abaab	4–3–4–4–3	d.r.	261
abaab	4–3–4–4–3	d.r.(var.)	451–a
abaab	4–3–4–4–3	d.r.(var.)	507
abaab	4–3–4–4–3	d.r.(t.var.)	651
abaab	4–4–4–4–2	d.s.	435–b
abaab	4–4–4–4–2	d.r.	543
abaab	4–4–4–4–3	d.r.	147–a
abaab	4–4–4–4–3	d-t.r.	536
abaab	5–4–5–2–4	d.r.(var.)	788
abaab	5–5–3–5–5	d-t.r.	440–b
abaab	5–5–5–5–2	d.r.(var.)	167–c
abaab	5	d.r.	557
abaab	6–4–6–6–4	d.r.(var.)	454
abaab abbab	4–4–4–4–3	d.r.	294
ababa	2–3–2–3–2	t.f.(var.)	491
ababa	2–3–3–3–2	t.r.(var.)	520
ababa ababb	5–3–5–3–6	d.r.	95—WW
ababb	1–4–2–5–2	d.r.	401–a
ababb	3–2–3–2–2	d.r.(var.)	683–b
ababb	3–2–3–2–5	d.r.	272
ababb	3–2–3–2–5	d.r.	709–a
ababb	3–2–3–3–3	d.r.	244
ababb	3–2–5–2–5	d-t.r.	473
ababb	3–3–3–3–1	d.r.	665–a
ababb	3	t.r.	436–c
ababb	3–7–3–7–3	d.r.(var.)	104
ababb	4–1–4–1–5	d.r.	673–b
ababb	4–2–6–2–6	d.r.(t.var.)	799–b
ababb	4–3–4–3–2	d.r.	720
ababb	4–3–4–3–3 3 4–3–3–3–3	t.r.	620–a
ababb	4–3–4–4–2	d.r.	629
ababb	4–3–4–4–3	d.r.	161—WW
ababb	4–4–4–3–8 4–4–4–4–8	t.r.(var.)	109
ababb	4–4–4–4–2	d-t.r.	330–b
ababb	4–4–4–4–2	d.r.(var.)	456
ababb	4	d.r.	154—WW
ababb	5–2–5–2–6	d.r.	301
ababb	5–4–5–5–6 5	d.r.(var.)	673–a

RIME-SCHEME	STRESSES	RHYTHM	PAGE
ababb	5–5–5–3–3	d.r.	683–a
ababb	5–5–5–5–2	d.r.(t.var.)	737–a
ababb	5	d.r.	756–a
ababb	6–6–5–4–2(1 & 3) 5–5–7–5–2(2)	d.r.	401–b
ababb abaab	4–4–4–4–3	d.r.	372
abaac cdbde efggh	3	d.r.	499
abacb	3–3–3–1–3	d.r.	772–b
abacb	4–3–4–2–3	d.r.(t.var.)	56—WW
abacb	4–4–4–4–3	d.r.	411
abacc	7–7–7–7–3	d.r.	106
abacc(1) abcdd (rem.)	4–3–4–3–2	d.r.(t.var.)	610
abbaa	3–2–3–3–2	d.f.(var.)	129—WW
abbaa	3–4–4–3–2	d.r.	541–b
abbaa	3–4–4–3–3	t-d.f.(var.)	595
abbaa	4–3–3–4–3	d.r.	775–a
ababa	4–4–4–4–3	d.r.	474
abbaa	4	d.r.(t.var.)	366
abbaa	4	d.r.	634–b
abbaa	5–5–5–5–3	d.r.	82
abbaa(1,3) abaab(2,4)	4–4–4–3–6 2	d.r.(var.)	591
abbab	3–3–3–4–3	d.r.(var.)	108
abbab	3–3–4–2–3	d.r.(var.)	83–b
abbab	4–2–4–4–2	d.r.	299–b
abbab	4–2–4–4–3	d-t.r.	215–b
abbab	4–2–4–4–3	d-t.r.	660–b
abbab	4–4–2–4–4	d.r.(t.var.)	444–a
abbab	4	d.r.(t.var.)	210–a
abbab	4	d-t.r.	706
abbab	5–3–3–5–3	d.r.	171
abbab	5–3–4–5–3	t.r.	607–b
abbaC	4–4–4–4–2	d.r.	678
abbba	2–3–3–3–2	d.r.(var.)	440–a
abbba	3–4–4–4–3	d.r.(var.)	452
abbba	5–3–3–5–5	d.r.(var.)	751–a
abbca	5–5–5–3–5	d.r.	140
abbcb	4–3–3–4–3	t.f.(d.var.)	338–b
abbcb	4–3–4–4–3	d.r.(var.)	451–b
abbcc	5–5–5–3–3	d.r.	404–b
abcaa	3–4–4–3–3	d.r.(var.)	389
abcab	4–4–2–4–4	d.r.	736
abCab	3	d.r.	587–a
abcac	5–2–5–5–5	d.r.(var.)	51—WW
abcac	5–5–4–5–3	d.r.(var.)	466–a
abcba	4–4–5–4–5	d.r.(t.var.)	474–b
abcbb	3–1–3–1–6	d.r.(var.)	339

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abcbb	3–2–3–2–5	d.r.	246–b
abcbb	4–3–4–4–2	d.r.(t.var.)	455
abcbb	5–6–5–7–1, etc.	d.r.	326
abcbb	8–7–7–7–3	d.r.	359
abcbc ababa	4–4–4–4–3	d.r.(t.var.)	17
abccb	3	d-t.r.	323
abccb	4–3–4–4–3	d.r.(t.var.)	355
abccb	4–4–4–2–3	d.r.(t.var.)	34
abccb	5–4–4–5–4	t.f.	460
abcdb	4–3–4–4–2	d-t.r.	483
abcdb	4–4–2–2–7	d.f.	739–b
aBcdc	4–3–3–6–4	d.r.(t.var.)	19
	6-Line Stanzas		
aabbba	5–5–4–4–4–2	d.r.	656
aabbcc	3–2–3–2–3–7	d.r.	313–a
aabbcc	3–2–3–3–5–5	d.r.	760
aabbcc	3–3–3–3–6–6	d.r.(t.var.)	695–a
aabbcc	4–4–2–2–4–5	d.r.	116
aabbcc	4–4–4–4–2–3	d.r.	149
aabbcc	4	d.r.	109—WW
aabbcc	6–6–6–7–7–7	d.r.(t.var.)	116—WW
aabbcc(1,3,4) ababcc(2)	4–5–4–4–5–7	d-t.r.	698–b
aaB_1B_2CD	4	d.r.(1–4) d.f. (5,6)	15–a
aabcbc	3–2–4–2–5–3	t.r.	467
aabcbc	4–3–4–3–4–3	d.r.(var.)	615–a
aabccb	2	d.r.(var.)	443–b
aabccb	2–2–3–2–2–3	d.r.	761
aabccb	2–2–4–2–2–4	d.f.	311
aabccb	2–2–4–2–2–4	d.r.(t.var.)	628
aabccb	2–2–5–2–2–5	d.r.(var.)	7—WW
aabccb	2–2–5–3–3–5	d.r.	408–b
aabccb	3–3–5–3–3–5	d.r.	166–a
aabccb	4–4–2–4–4–2	d.f.	211–b
aabccb	4–4–2–4–4–2	d.r.	446
aabccb	4–4–2–4–4–2	d.r.(var.)	635–a
aabccb	5–5–2–5–5–2	d.r.(var.)	41—WW
aabccb	5–5–3–4–4–3	d.f.(var.)	686–a
aabccD	4–4–3–4–4–1	d.f.(t.var.)	40—WW
abaaab	4–2–4–4–4–2	t.r.	168—WW
abaabb	3–3–2–3–2–1	d.f.	478
AbaAbb	4–3–4–4–3–3	d.s.	566–a
abaabb	4–4–4–2–2–4	d.r.	549–a
abaabb	4–4–4–3–4–4	d.r.(t.var.)	609
abaacc aaabab	4	d.r.	623–a
ababab	3–2–3–2–3–2	d.r.(var.)	567

RIME-SCHEME	STRESSES	RHYTHM	PAGE
ababab	3	d.r.	407–b
ababab	3	d.r.(var.)	620–b
ababab	4–2–4–2–4–2	d.r.	538–a
ababab	4–2–4–2–4–2	d.r.	143–a
ababab	4–2–4–2–4–3	t.r.	226
ababab	4–2–4–4–4–3	d.r.(t.var.)	141
ababab	4–3–4–3–4–3	d.r.	50
ababab	4–3–4–3–4–3	d.r.	83–a
ababab	4–3–4–3–4–3	d.r.(var.)	371–a
ababab	4–3–4–3–4–3	d.r.	406
ababab	4–3–4–3–4–3	d.r.	419
ababab	4–3–4–3–4–3	d.r.	638–a
ababab	4–3–5–3–6–4	t-d.r.	451–b
ababab	4–4–3–3–4–4	d.f.	146—WW
ababab	4	d.r.	245
ababab	4–5–5–4–5–4	d.r.	666–b
ababab	6	d.f.(var.)	585–b
aBabaB	3–2–3–2–3–2	d.s.	200
ababba	4–3–4–3–3–3	t.r.(var.)	490–a
ababba	4–4–4–4–4–2	d.r.	589
ababcb	3–2–3–2–3–2	d.r.	666–a
ababcb	3–3–4–3–4–3	d.r.(var.)	434–a
ababcb	4–2–4–2–4–2	d.r.	133
ababcb	4–3–3–4–5–3	d.r.	799–a
ababcb	4–3–4–3–3–3	d.r.(var.)	635–b
ababcb	4–3–4–3–4–3	d.r.(var.)	450
ababcb	4–3–4–3–4–3	d.r.	548–a
ababcb(1,3) abcbdb(2,4,5)	4–3–4–3–4–3	d.r.(var.)	151
ababcc	3–2–3–3–3–2	d.r.(var.)	501
ababcc	3–3–3–3–4–4	d.r.	55–b
ababcc	3–3–3–4–3–2	d.r.	75—WW
ababcc	4–3–4–3–4–3	d.s.	138–b
ababcc	4–3–5–3–6–2	t.r.(var.)	463
ababcc	4	d-t.r.	319
ababcc	4	t.r.(d.var.)	391–a
ababcc	4	d.r.(t.var.)	392–a
ababcc	4	d-t.r.	393–a
ababcc	4	d-t.r.	394
ababcc	4	t-d.r.	395–b
ababcc	4	t-d.r.	396
ababcc	5–2–5–2–5–6	d.r.(var.)	85—WW
ababcc	5–3–5–2–4–3	d.f.	672
ababcc	5–5–2–3–5–3	d.r.(t.var.)	462–b
ababcc	5	d.r.	573–b
ababcc & couplet	4	d.r.(t.var.)	134–a
abacac	5–4–4–2–3–3	d.r.(var.)	708–a
abaccb	2	d-t.r.	637
abbaab	3–3–3–4–3–3	d.r.(t.var.)	475
abbaab	4–2–3–4–4–2	d.r.(t.var.)	551–a
abbaab	4–3–3–4–4–3	d.r.	293–b

RIME-SCHEME	STRESSES	RHYTMM	PAGE
abbaab	4–3–3–4–4–3	d.r.(var.)	452–b
abbaab	4–3–3–4–4–3	d.r.	486–a
abbaab	5–2–5–5–5–2	d.r.(var.)	430–b
abbaab	5–3–4–5–5–5	d.r.	695–b
abbaab abbcca	3–4–4–4–4–3	t.r.(var.)	445–a
abbaac(1) abbbac(2) aabbbc(3,4,6,11) ababac(5) ababbc(7–9) aabbac(10)	3	t.r.(var.)	692
abbacc	3–3–3–2–4–4	d.r.	542–b
abbcab	5–3–3–3–5–3	d.r.(var.)	750
abbcac	5–5–5–5–2–6	d.r.(var.)	412
abbcca	3–2–2–2–2–3	d-t.r.	299–a
abbcca	4–2–2–2–4–2	d.r.(var.)	5—WW
abbcca abbaab(last)	3–4–4–4–4–3	d.r.(var.)	421
abbcdb	3	t-d.r.	606
abcabc	4–3–3–4–3–3	d.r.(t.var.)	447–b
abcabc	5	d.r.	37—WW
abcabd(1) abcbcd(2,3) abcbcb(4)	3	t.r.(var.)	614
aBcaca	3–1–4–3–4–3	d.r.	602
abcacb	5–3–5–5–5–3	d.r.(var.)	337
abcbab	3	d.r.	158—WW
abcbab	3–3–4–3–3–3	d.r.	493
abcbca	2	d.r.	118–b
abcbca	2–4–4–4–4–2	d-t.r.	453–a
abcbca	3	d.r.	541–a
abcbca	4–3–4–3–3–3	d.r.	448
abcbcb	3		17—WW
abcbcb	4–3–4–3–4–3	d.r.	162
abcbcb	4–3–4–3–4–3	d.r.	630
abcbcb ababab	3	d.r.(var.)	441–a
abcbcd dcbcba	3–4–4–4–4–5	d.r.	798–b
abcbdb	2	d.r.	485
abcbdb	2	d.r.(var.)	70
abcbdb	3	d.r.	59—WW
abcbdb	4–3–4–3–4–3	d.r.	157—WW
abcbdb abcbab ababcb ababab	4–3–4–3–4–3	d.r.	201–a

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abccab	3–2–2–3–4–2	t.r.(var.)	84
abccab	3–2–2–3–4–2	t.r.(var.)	505
abccab	4–3–4–4–4–3	d.r.	268
AbccbA	2–3–4–4–4–2	d.r.(var.)	93—WW
abcccb	4–3–4–4–4–3	d.r.	310
abcdab abccab	5–3–5–5–5–3	d.r.(var.)	484
abcdbb	4–3–2–5–3–3	d.r.	53—WW
abcdbb	4–4–4–1–4–3	d.r.(t.var.)	2—WW
abcdda	2–4–4–2–2–2	d-t.r.	496
abcddb	4–3–4–2–2–3	t.r.(var.)	424
abCddb	4–3–2–4–4–3	d.r.(var.)	437
abcdeb	3–3–3–2–4–3	d.r.	611
abcdeb abcded(last)	5–2–5–2–5–2	t.f.(d.var.)	285
	7-Line Stanzas		
aaabcbc	5–5–5–4–3–4–3	d.r.	724
aabbccb	5	d.r.	657–b
aabbccb	4–4–2–4–4–4–4	d.r.(t.var.)	752
aabbccc	4–4–4–4–2–2–4	t.r.	227–a
aabbccc	4	d.f.	118
aabbccc	4	d.r.(var.)	55—WW
aabbccc	6–6–5–5–5–6–6	d.r.	65—WW
aabcbdd	4	d.r.	296
aabccab	4–4–2–2–2–4–2	t.r.(var.)	747
aabccab aabcbca aabccbb (3,5) aababcc aabcbbc	4–4–4–2–2–4–4	d.r.(t.var.)	472
aabccbb	2–2–2–2–2–2–5	d.f.	230
aabcccb	3–3–3–3–3–3–2	d.r.	533–b
abaabba	5–3–5–3–6–6–3	d.r.	77
ababaab	3	d.r.	719
abababa	3	d.r.	422–a
abababb	5–2–5–2–5–2–6	d.r.	292–a
abababC	3–2–3–2–3–2–3	t.s.	740–b
A_1babbA_2b	2–4–4–4–4–2–4	d.r.(var.)	592–a
ababbca	4–3–4–2–2–2–3	d.r.(var.)	280
ababbcc	3–4–3–5–5–5–5	d.r.	778
ababccb	3	d.r.	477–b
ababccb	3–3–4–3–1–1–3	d.r.(var.)	573–a
ababccb	4–3–4–3–2–2–3	d.r.	156
ababccb	4–3–4–3–4–4–3	d.r.	38
ababccb	4–4–4–3–3–2–3	d.r.	612–b
ababccb	4–4–4–4–2–2–4 3–3–4–4–2–2–4	d.r.(t.var.)	318
ababccc	2	d-t.r.	147—WW
ababccc	5–3–5–3–5–5–5	d.r.	666–b

RIME-SCHEME	STRESSES	RHYTHM	PAGE
ababccd	4–5–4–4–2–3–2	d.r.	494–a
ababcdd	3–3–3–3–4–4–4	t.r.(var.)	512
ababCdd	4–3–4–3–2–4–6	d.r.	10—WW
abacaac	4–3–4–3–4–4–7	d.r.	426–b
aBacbcB	4–2–4–4–4–4–2	d.r.	658
abbacbc	4–4–4–4–4–2–2	d.r.(t.var.)	331
abbacca	3	d.r.(var.)	418–b
abbaccb	4–4–4–4–4–4–2	d.f.	429
abbaccc	3–3–3–4–2–2–2	t.r.(var.)	481-a
abbacDc	4–4–4–4–4–2–2	d.s.	420–a
abbbaab	4–3–3–3–4–4–3	d.f.(var.)	506
abbcaab	4–3–3–4–4–4–3	d.r.	334
abbcacb	4–4–4–4–4–2–2	d.r.(var.)	293
abbcbcb	4–3–3–4–3–4–3	d.r.	542–a
abbcdcd	4–3–3–4–3–5–3	d.r.(var.)	708–b
abbcbab	3–2–3–4–2–4–2	d.r.(t.var.)	410
abcbacb(1) abcbacd(2–5)	4–4–4–4–2–4–4	d.r.(t.var.)	458–b
abcbcaa	4–4–2–2–2–4–2	t.r.(var.)	176—WW
abcbcda	3–3–3–2–3–3–4	d.r.(var.)	465
abccbdb	4–3–4–2–3–4–3	d.r.(t.var.)	1—WW
	8-Line Stanzas		
aaabcbcb	4–2–4–3–4–3–4–3	d.r.	290
aaabcccb	2	d.r.(t.var.)	125–b
aaabcccb	2	d.f.(var.)	580
aaabcccb	4–2–4–3–4–2–4–3	d.r.	87
aaabcccb	4–2–4–3–4–4–4–3	d.r.	161
aaabcccb	4–2–4–3–4–4–4–3	d.r.	182
aaabcccb	4–2–4–3–4–4–4–3	d.r.(var.)	103—WW
aaabcccb	4–4–3–4–4–3–2–2 4–4–4–3–4–3–2–2	d.r.(var.)	438–b
aaabcccb	4–4–4–3–4–4–4–3	d.r.	83—WW
aaabcccb	4	d.f.	737–b
aaabcccb	5	d.r.	9—WW
aabA$_1$cccA$_2$	2	t.f.	655
aabaccdc	3–4–4–4–4–4–4–4	d.r.(var.)	498
aabbaacc	3–3–2–2–3–3–2–2	d.r.	118—WW
aabbaacc	3	d.r.	135—WW
aabbaacc	4	d.r.(t.var.)	155—WW
aabbaacc	6–5–5–5–3–3–5–4	d.r.(t.var.)	773–a
aabbccdd	3–3–2–2–2–2–4–4	t.r.(d.var.)	320
aabbccdd	4	d.r.(var.)	117—WW
aabbccdd	4	d.r.(t.var.)	652
aabbccdd	5–5–5–5–5–5–5–3	d.r.	741
aabbccdd	5	d.r.	279
aabbcdcd	2–4–2–2–3–4–3–2	d.r.	513–b
aabbcddc	3–3–3–4–2–2–2–2	d.r.	127
aabbcddd(1) ababbcdc(2) abcbcddd(3)	3–2–3–4–5–3–5–2	d.r.	671

RIME-SCHEME	STRESSES	RHYTHM	PAGE
aabcbbcb	2	d.r.	725–a
AabcbcaA	2–5–5–5–5–5–5–2	d.r.	124–a
AabcbcaA	2–5–5–5–5–5–5–2	d.r.	598–a
AabcbcaA	3–5–5–5–5–5–5–3	d.r.	509–a
aBaaccDD	4–2–4–4–4–4–2–2	d.r.(var.)	590
abababab	4–3–4–3–4–3–4–3	d.r.	132
ababacac	3	d.r.	574
ababacac ababcdcd	4–3–4–3–4–3–4–3	d.s.	757
ababbcac	5–2–5–2–5–2–5–2	d.r.(t.var.)	679
ababbcbc	4–3–4–3–3–4–4–2	d.r.	213
ababbcbc	4–3–4–3–4–3–4–3	d.r.	102—WW
ababbcbc	4	d.r.	10–a
ababbcbc	4	d.r.	10–b
ababbcbc	4	d.r.	99
ababbcbc	4	d.r.	166–b
ababbcbc	4	d.r.	577
ababcbcb	4–2–4–2–4–2–4–2	d.r.(var.)	402–a
ababccca	3–2–3–2–3–3–3–3	d.r.	124–b
ababcccb	3–2–3–2–3–3–3–2	t-d.s.	56
ababccdd	4–2–4–2–4–4–2–3	d.r.(t.var.)	560
ababcdcd	2	d.r.(t.var.)	588
ababcdcd	2–3–3–3–2–2–2–2	d.r.(var.)	208
ababcdcd	3–2–3–2–3–2–3–2	d.r.	60
ababcdcd	3–2–3–2–3–2–3–2	t-d.r.	405
ababcdcd	3–2–3–2–3–2–3–2	d.r.	674–b
ababcdcd	3–2–5–2–3–2–5–2	t.r.	55–a
ababcdcd	3–3–2–2–3–3–2–2	d.r.	51–b
ababcdcd	3–3–3–3–3–2–3–2	d.r.(var.)	199–a
ababcdcd	3–3–3–3–3–2–3–2	d.r.(var.)	653–a
ababcdcd	3–3–3–3–3–3–3–2	d.r.(t.var.)	549–b
ababcdcd	3	d.r.	62
ababcdcd	3	d.r.	115
ababcdcd	3	d.r.	199–b
ababcdcd	3	d.f.	329
ababcdcd	3	d.r.(t.var.)	554
ababcdcd	3	d.r.(var.)	774
ababcdcd	3	d.r.	23—WW
ababcdcd	3–3–3–3–4–3–4–3	d.r.	546
ababcdcd	4–2–4–2–4–2–4–2	d.r.	98—WW
ababcdcd	4–2–4–2–4–3–4–3	d.r.(var.)	216
ababcdcd	4–3–4–3–4–2–4–2	d.r.(t.var.)	358
ababcdcd	4–3–4–3–4–3–4–3	d.r.	123–b
ababcdcd	4–3–4–3–4–3–4–3	d.r.	137
ababcdcd	5–3–5–3–4–3–4–2	d.r.	58
ababcdcd	5	d.r.	593–a
ababcdcd	7	d.r.(t.var.)	357
ababcddc		d.r.	328
ababcddc	2–2–4–4–4–4–4–2	d.r.	603
ababcddc aaaacddc	4–2–4–2–4–2–2–2	t-d.r.	596
aBacaaac	3–2–3–2–3–3–3–2	d.r.	159—WW

RIME-SCHEME	STRESSES	RHYMTM	PAGE
abacbcdc abacbcbc	3–3–3–3–3–2–1–2	d.r.	670–b
abacbddc	4–4–4–4–2–4–4–2	d-t.r.	402–b
abacdbdc	4–4–4–4–4–4–4–3	d.r.	224–c
abacdddc	4–4–4–3–4–4–4–3	d.r.	375
abacdddc	4–3–4–3–4–4–4–3	d.r.	47—WW
abbaacac	4	t.r.(var.)	759
abbaacdc	4	d.r.	464
abbaaCdd	4–3–3–4–4–2–4–3	d.r.	101—WW
abbacdcd	2	d-t.r.	322
abbacdcd	3–3–3–3–3–3–3–2	d.r.	535
abbacdcd	4–3–3–4–4–3–4–2	d.r.	793
abbacdcd	4	d.r.	777
abbacddc	2		216
abbacddc	2	t-d.r.	367
abbacddc	3–2–2–4–2–3–3–2	d.r.(t.var.)	489
abbacddc	3–3–3–3–2–2–2–2	d.r.	169
abbacddc(1,2,4,5) ababcdcd(3)	2	d.r.(var.)	575–b
abbccaab	4–3–3–4–4–4–4–3	d.r.	645–b
abbcdddc aaabcccb	2	d.r.	416
abcabCdC	3–3–3–3–3–3–1–3	d.r.(var.)	582
abcbabab	3–2–4–3–4–3–3–2	d.r.	445–b
abcbbcaa	3–2–3–4–2–3–3–2	d.f.(var.)	787–a
abcbbdbd	5	d.r.(var.)	492
abcbdbdb abcbdefe abcbdede	2	d.r.	171—WW
abcbdbeb	3–3–3–3–4–3–4–3	d.r.	114
abcbdbeb	4–4–4–4–4–4–2–4	d.r.	511–b
abcbdbeb abcbdbdb	3	d-t.r.	613–a
abcbdede	4–3–4–3–4–3–4–3	d.r.	648
abcbdefe	3–2–3–2–3–2–3–2	t.r.(var.)	403–b
abcbdefe abcbdefe	3	d.r.(var.)	466
ababcdcd(3)	4–3–4–3–4–3–4–3	d.r.	212
abcbdefe(1,2,) ababcdcd(3,4)	4–3–4–3–4–3–4–3	t-d.f.	324
abcbdefe(1)	4–4–4–4–4–3–4–3	d.r.	
ababcddc	4	d-t.r.	605
ababcdcd	4	d-t.r.	
abcbdefe abcbdebe ababcdcd	4–3–4–3–4–3–4–3	d.r.	773–b

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abcccbdd	4–2–4–4–4–2–4–5	d.r.(t.var.)	555–b
abcdabcd(1,3,4,5) abbcaddc(2,6)	3–2–3–2–3–2–3–2	d.r.	220
abcddacE	4–4–2–4–4–4–4–2	d.r.(t.var.)	410–a
	Triolets (8-Line)		
ABaAabAB	4	d.r.	125–a
ABaAabAB	4	d.r.	126
ABaAabAB	4	d.r.	130
ABaAabAB	4	d.r.	135–a
ABaAabAB	4	d.r.	135–b
ABaAabAB	4	d.r.	136
	9-Line Stanzas		
$A_1A_2A_3abbA_1A_2A_3$	3–2–3–4–4–4–3–2–3	d.r.	563–a
aababababcc(1) aababababaa(2)	4–2–4–4–4–4–4–4–4	d.r.	534
aabcdcddb	3–3–5–3–2–3–2–5–5	d.r.(var.)	423
abaabcdcd	3–2–5–5–3–5–3–5–3	d.r.(var.)	705–a
abaacccbb	2–2–2–2–2–2–2–2–1	d.r.	586
abababcbd	2–2–2–2–2–2–2–2–6	d.r.(var.)	461–a
ababbcbbc	4	d.r.	508–a
ababccbdd(1) ababcdcdc(2)	2–2–2–2–2–2–2–4–4	d.r.	780–b
aBabccccB	4–2–4–2–4–4–4–4–2	d.r.(t.var.)	533–a
ababccdeE	3–2–4–2–4–4–4–4–2	d.f.	13–b
ababcdcdc	4–3–5–3–2–5–2–5–2	d.r.(var.)	447–a
ababcdcdd	4–3–4–4–4–3–4–3–7	t.r.(var.)	441–b
abbaaccbb	2–2–2–2–2–2–2–2–1	d.r.(var.)	120
abbbcdadc	4–4–4–4–4–4–2–5–3	d.r.(var.)	12—WW
abbcbaacb abcbaddcd abcacaabb ababccddb	2	t-d.r.	321
abcacbcba	2–3–4–2–3–4–4–3–2	t.s.	594–b
abcbacacb abcbbaacb	2	d.s.	420–b
abcbcbcaa	4–2–2–2–2–2–2–2–4	d-t.r.	332
abcbdacde abcacdbde abcdbdcee	3–3–2–3–3–3–2–3–3	d.r.	718
abcbdebeb(1) abcbdefef(2–7) abcbdeffe(8)	4–4–4–4–4–4–4–4–3	d.r.	716
aBccbdbaB	4–2–4–4–3–4–3–4–2	d.r.	543–b
ABccbdbAB	3–2–4–4–3–4–3–3–2	d.r.(var.)	604
abcdbdacc	2	t.r.(var.)	497

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	10-Line Stanzas		
aabbccddee	3	d.r.	786–b
aabbccddee	4–4–4–4–4–4–4–4–2–2	d.r.(t.var.)	315–a
aabcbcddee	4	d.s.	314–a
ababababcc	3–3–3–3–2–2–2–2–6–6	t-d.r.	579–a
ababbcbcdd	3	t-d.r.	8—WW
ababccccdb	4–2–4–2–4–4–4–4–5–2	d.r.	696
ababccdeed	4–3–4–3–4–4–3–4–4–3	d.r.(var.)	201–b
ababccdeed(1,2) ababccdefd(3)	4–4–4–3–4–5–5–5–4–3	d.r.	791–a
abbcacdEEE	3–3–3–3–3–3–2–4–4–4	d.r.(t.var.)	540
abcabdecde	4–3–2–4–2–4–3–2–4–2	d.r.(var.)	644
abcbbabddD	3–2–3–3–2–3–3–2–4–1	d.r.	675
abcbdbebfb	2	d.r.	777–a
	11-Line Stanzas		
aabbcbddeec	3–3–3–3–2–3–3–3–3–3–2	d.r.	479–a
aabbccddeeb	2–2–3–3–3–3–3–3–2–2–3	d.r.	723
abaabccdeed	4–3–4–4–3–4–4–3–4–4–3	d.r.	150—WW
ababacdedff	2–3–3–3–3–4–4–4–4–4–2	d.f.	688
ababccddeee	2	d-t.r.	323–b
ababccddeee	4–4–4–3–4–4–2–2–2–2–2	d.r.	481
abacbddcede	5–3–2–5–3–4–3–3–5–2–4	d.r.	699
abcbddceacb	2–2–2–2–2–2–2–2–2–2–1	d-t.r.	623–b
	12-Line Stanzas		
aaabbbcccddd	4	t.r.(d.var.)	753–a
aabbccddeeff	4	d.r.(t.var.)	368–a
aabbccddeeff	5	d.r.	82–b
aabbccddefef abaccdefbdef	2	d-t.r.	476
aabbccdeeefd aabcbddeeefc abababcbddec	3	d.r.	428
abcbdefeghih	2	d.r.	597–b
	13-Line Stanza		
A_1A_2bbcccdbdcA_1A_2 A_1A_2bbcddebecA_1A_2	2–2–4–4–2–4–4–4–4–4–4–2–2	d.r.	779
	14-Line Stanzas		
aabccbddbeebFb	2–2–4–2–2–4–2–2–4–2–2–3–4–3	d.r.(var.)	742
abbbcccdddeeea	2–3–3–3–3–3–3–4–4–4–3–3–3–2	d.r.	686–b
abccddbeaedffb	4–3–4–4–2–2–3–4–2–4–2–3–3–2	d.r.(var.)	744
	15-Line Stanza		
abbccdeadadeffd 4–3–4–4–4–3–4–3–3–4–3–4–4–4–2		d.r.(var.)	26—WW

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	16-Line Stanza		
ababbcbcdedceddd	3	d.r.	139—WW
	18-Line Stanzas		
aabbccddeeffgghhii	4	d.f.	70—WW
aabcdebeffgcdfgfaa		d.r.(var.)	108—WW
2–2–4–4–4–4–4–4–2–2–4–4–4–4–4–4–2–2			
	19-Line Stanza		
aabcbcdefecdeggcfaa			
2–2–5–5–5–3–5–4–5–3–3–5–5–5–3–5–5–2–2		d.r.(t.v.)	19—WW
	20-Line Stanza		
aabccbddeeffgghhiijj	4	d.r.	180—WW
	21-Line Stanza		
abccbabddeefdgfgffghh	3	t.r.(var.)	490–b
	22-Line Stanza		
ababcdcdefefghghiijjkk			
4–4–4–4–2–2–2–2–2–2–2–2–2–2–2–4–4–4–4–4–4–4		d.r.	765–b
	25-Line Stanza		
aabcbcdddeefffghghiijjiji		d.r.(t.var.)	732–a
5–5–3–5–3–3–4–4–5–5–3–3–6–3–5–3–4–3–5–5–4–5–5–4–3			
	27-Line Stanza		
aababccddeeffgghhiijjkkllmm	2	t.r.(var.)	3—WW
	36-Line Stanza		
All same rime	4	d.r.	146
	Sonnets		
abab bcbc cded ee	5	d.r.	123–a
abab cdcd efefef	5	d.r.	11–a
abab cdcd efefef	5	d.r.	11–b
abab cdcd efefef	5	d.r.	13
abab cdcd efefef	5	d.r.	219–a
abab cdcd efeffe	5	d.r.	7–a
abab cdcd efeffe	5	d.r.	12–a
abab cdcd efeffe	5	d.r.	204–b
abab cdcd efeffe	5	d.r.	219–b
abab cdcd efeffe	5	d.r.	798–b
abab cdcd effeef	5	d.r.	7–b
abab cdcd efef gg	5	d.r.	217
abab cdcd efef gg	5	d.r.	218–a
abab cdcd efef gg	5	d.r.	12–b
abab cdcd efef gg	5	d.r.	218–b
abab cddc bcebce	5	d.r.	9–a
abba abba cdcdcd	5	d.r.	96
abba abba cdcdee	5	d.r.	246
abba abba cdc eed	5	d.r.	110

RIME-SCHEME	STRESSES	RHYTHM	PAGE
abba abba cddccd	5	d.r.	93–b
abba abba cddc ee	5	d.r.	93–a
abba abba cddc ee	5	d.r.	236
abba abba cde cde	5	d.r.	105
abba abba cde cde	5	d.r.	183—WW
abba abba cdedce	5	d.r.	513–a
abba acca adad ee	5	d.r.	537
abba acca cdc dde	5	d.r.	509–b
abba acca dedeed	5	d.r.	78–b
abba acca dedeff	5	d.r.	303
abba acca deeded	5	d.r.	92
abba acca deed ff	5	d.r.	78–a
abba acca def def	5	d.r.	508–b
abba acca def def	5	d.r.	510
abba acca def def	5	d.r.	514
abba acca defdfe	5	d.r.	57
abba cbbc deedde	5	d.r.	259
abba cddc efeffe	5	d.r.	8–a
	Irregular		
	(2 & 4 Lines Alt.)		
aa abba		d.r.	627
aa abcb	4–4 4–3–4–3	d.r.	170
aa aaaa	7	d.r.	234
	(2 & 5 Alt.)		
aa aabbb	4–4 3–2–2–4–2	d.f.	687
	(2,6,2,10,6,7,2)		
aa aabbcc abbaccddee aaabbcc	4	d.r.(t.var.)	38—WW
	(2 & 10 Alt.)		
aa abccaddebe abccabdeeb abcbdeeacb abccbadede	2	d-t.r.	494–b
	(2,12,2)		
aa aabbccddeeff	5	d.r.	15—WW
	(4,4,4,6,6,4)		
aabb(1,2,6) aabbcc(3,5) abbacc(4)	5 5–5–6–6 5–5–4–4–5–5 3 5–5–4–4–5–5	d.r.(t.var.)	725–b

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(4,4,8)		
abcd(1,2)	4(1,2)		
aabbcdcd	2(3)	d.r.	418–a
	(4,4,9,5,4)		
abbc	5–4–4–5		
abac	4–5–4–3		
abbacdcad	5–4–4–5–4–2–5–3–2	d-t.r.	482
aabcc	4		
aabb	4–4–4–2		
	(4,4,5,9)		
abba(1,2)	4–3–4–3		
abbaa	4–4–4–4–3		
ababccdda	4–3–4–3–2–2–2–2–4	d.r.	618
	(4,4,4,4,4,6)		
aabb	4–4–5–5		
aabbcc	4–4–4–5–5–5	d.r.	271
	(4,6,4,4,6,4)		
abcb	4–3–3–2		
abcbdb	4–3–4–3–4–2	d.r.	755
	(4,8,4,3)		
aaba			
abbccddd	4	t.r.	131—WW
abab			
aaa			
	(4,8,12,6,4,6)		
aabb			
aabbccdd	5	d.r.	71
couplets			
	(Pt.1:4;Pt.11:12)		
abcb(1–5)			
abab(6–8) Pt.1	2		
ababcacadede(1)			
ababcdcdefef(2,3)Pt.11		d.r.	255
	(2,5,5,5,5,5,5,5,5)		
aa	4–4		
ababb	4–4–4–4–2	d.r.	568
	(5,4,5)		
ababc(1,3)	2–2–2–2–3		
abab(2)	3–3–3–3	d.r.	616
	(5,4,6)		
aabba			
aabc	4	d.r.	248
aabbac			

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(5,5,5,5,6,6)		
abcdb abcbc abcbd ababd abcdcc abcbcb	3	t.r.	746
	(5,5,6,5)		
aabbc	5–3–5–5–3		
aabba	3–5–5–5–3	d.r.	698–a
abbbaa	3–5–3–3–3–5		
aabba	5–3–5–5–3		
	(5(1–10),6)		
abaab	4–3–4–4–5		
abaaab	4–3–4–4–4–5	d.r.	551–b
	(5(5) & 6(2)		
abcdee(1,7)	2–2–2–2–2–4		
abcde(2–6)	2	t.r.	516
	(5,5,7,4)		
abbaa	7–3–3–7–7		
aabbb	6–6–3–3–7		
aabaabcc	3–3–3–3–7–7–7		
aabb	7–7–6–7	d.r.	684
	(5,7,alt.)		
abbaa	5–5–5–5–3		
aabcccb	2–2–4–5–5–5–2	d.r.	67
	(5,8)		
abacc	3–4–3–4–3		
abbccdee	3–3–3–4–3–5–4–3	d.r.	607–a
	(5,8,11)		
aabab	3–4–4–6–6		
aabcbcdd	4–4–4–5–5–4–5–5	d.r.	756–c
abbaccdeeed	5–4–6–6–3–3–6–6–3–3–6		
	(5,17)		
aabcc aabcbdcdeefgghihi	4	d-t.r.	394–b
	(6,2)		
abacbd	4–3–4–4–4–3		
dc	4–3	t.r.	756–b
	(6,2,alt.)		
aabbcc	4–4–2–2–4–4		
aa	4–4	d.r.	751–b
	(6(5),2(1)		
ababab	4–3–4–3–4–3		
ab	4–3	d.r.	59

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(3,6(6),3)		
aaa	4		
abaaab	4–3–4–4–5–3	d.r.	517
	(6,4,4,4)		
abbacc	5–4–4–7–7–7		
aabb	7(2,3)		
	7–7–5–7	d.r.	676–b
	(6,5,5,6,6,6)		
aabbab	5–6–3–4–3–6		
aabba	3–4–6–2–5		
abbab	5–3–6–5–3		
aaabbc	5–3–6–5–3–6		
cbcbdd	6–3–5–6–5–5		
abbaab	5–3–5–6–5–5	d.r.	681–b
	(5,6,5,5,5,6,6,6,8)		
abbaa(1,5)			
abbacc(2)	5–5–5–5–3		
aabbb(3,4)	5–5–5–5–5–3		
aabccb(6)	5–5–5–5–5–5–5–3		
abbaab(7)			
abbbab(8)		d.r.	304
abababcc(9)			
	(6,6,4,8,8)		
aabbcc	4–4–2–2–2–2		
aabb	4	d.r.(var.)	766
aabbccdd			
	(6,6,6,7)		
abbacc			
abbaccc	3	d.r.(t.var.)	136—WW
	(6,6,9)		
abcdcd			
abcbdb	4–3–4–3–4–3		
abbcbdefe	4–3–3–3–3–3–3–3–3	d.r.(t.var.)	458–a
	(6,7)		
ababcc			
abaabcc	4	d-t.r.	391–b
	(6,8)		
aabbcc	7–6–5–7–4–4		
ababccdd	4–4–4–4–2–2–4–4	d.r.	778–b
ababcc			
ababccdd	4	t-d.r.	395–a
ababcc			
ababababcc	4	d-t.r.	398–a

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(6,8,2)		
aabbcc	7–7–6–6–6–6		
aabbccdd	6–7–6–6–6–7–7	d.r.(t.var.)	772–a
aa	7–7		
	(6,8,10,4)		
aabbcc			
aabbccdd			
aabbccddee	6	d.r.(t.var.)	88—WW
aabb			
	(6,8,13,12)		
abacbc			
ababccdd			
ababcdedeceff	2	t-d.r.	700
ababcdcdefef			
	(6,9)		
ababcd	4–4–4–3–4–3		
abcddcdee	4–4–4–3–3–4–4–4–4	t.r.(var.)	468–a
	(6,10,12,6,5,5)		
aabbcc			
aabbccddee			
aabbccdeedff	2	t.r.(var.)	488
aabbcc			
aabbb			
abbaa			
	(8's,7's,6's,5's)		
abaaaab	4–3–4–4–4–4–3	t.r.(var.)	63
abaaab	etc.		
abaab			
aabaaab			
aabaaaab(19)			
	(6,12,2,2,2,3,13)		
couplets	5–5–5–5–2–3		
&	6–6–7–7–6–6–6–6–3–3–5–4		
triplets	7(3,4)		
	2(5)	d-t.r.	703
	6(6)		
	5–5–5–3–5–3–5–2–3–5–5–5–6		
	(7,6)		
abbabcc			
ababcc	4	d-t.r.	392–b
	(7,7,2)		
aabcccb	4–4–4–4–4–4–3		
aa	4	d.r.(var.)	14—WW
	(7,7,4)		
abbacdc	4–2–4–2–4–3–4	d.r.(t.var.)	62—WW
aabbcdd	4–4–4–4–3–4–4		
abba	4–4–4–3		

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(7(9),2(8),3)		
abbacca	4–2–2–4–2–2–4		
aa	4–4	d.r.	142—WW
aaa	4–4–4		
	(7,7,7,7,8)		
abcadcb	3–5–5–7–3–7–6		
abcdbda	3–5–5–3–7–6–5		
abcbdac	3–5–6–3–5–3–7		
abcabcdd	3–5–5–3–5–6–7	d.r.	431
	3–6–3–5–5–7–5–5		
	(7,8,9,2)		
abccbba			
aabbccdd	4	d.r.	66—WW
aaabbccdd			
aa			
	(7,7,7,9)		
abbacca	2–4–4–2–4–4–2		
abbbacccb	2–4–4–4–2–4–4–4–2	d.r.(var.)	103
	(7,10,4,8)		
aaaaaaa			
aabbccddee	4	d.r.(t.var.)	764
aabb			
aaaaaaaa			
	(7,11)		
abcddab	4–4–3–4–4–4–4		
abccdddeeff	3–4–3–4–2–2–2–4–4–4–4	d.r.	575–a
	(8,4,4,8)		
ababcdcd	2–3–3–3–2–2–2–2		
abab	3–4–3–4	t.r.	192
	(8,6)		
ababccdd			
ababcc	4	d.r.	393–b
	(8,6,4)		
aabbccdd			
aabbcc			
aabb	4	t-d.r.	397
	(8,6,4,8,8,11)		
abbaccdd	2–3–3–3–3–3–3–4		
aabbcc	3–3–3–3–3–4		
aabb	3–3–3–4	d.r.	775–b
aabbccdd(4,5)			
abbacccddee			
	(8,7,5)		
ababccdd	3–3–4–3–3–3–3–3		
abcabcc	3–3–3–3–3–4–4		
aabbb	4–4–4–3–3	d.r.	790

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(8,8,4)		
aabbccdd	3–3–4–4–6–7–5–5		
aabb	2–2–4–4	d.s.(susp.)	697
	(8,8,9,11,8,6,5)		
abbabcbc	5–5–4–5–4–3–4–5		
ababcddc	5–3–4–3–4–4–5–5–3		
abbaccdad			
aabcbcdddee	4–4–5–4–4–4–3–4–3–3–5	d.r.	796
aaabccab			
aabbbc	5		
ccdbd	3–4–3–4–3		
	(8,9,9)		
abacbacc	5–4–6–5–4–4–5–3		
aabbacdcd	6–6–4–5–3–4–5–4–5	t.r.	702–b
abbcaddcc			
	(8,10)		
aabbccdd			
aabbccddee	4	d.r.	632
	(8,10,14,6)		
aabbccdd	4–3–3–3–4–3–5–5		
aabbccddee	4–4–4–4–4–4–4–4–5–5		
aabbccddeeffgg	4–4–4–4–4–4–5–5–4–4–4–4–5–5	d.r.	680
aabbcc	4		
	(11,10,8,13,8,6)		
aabbcccddee			
aabbccddee			
aabbccdd	4	d.s.	621
aabbccddeeeff			
aabbccdd			
aabbcc			
	(8,16)		
abbaccdd	4–2–2–4–2–2–2–2		
abbaccddeffegghh	4–2–2–4–2–2–2–2–4–2–2–4–2–2–2–2	t.r.	674–a
	(8,16,28)		
ababcdcd			
ababcdcdefefghgh			
ababcdcdefefghihjkjklmnmjkjk	2	t.f.	617
	(8,22,8,4)		
abbaccdd	4–2–2–4–4–4–4–4		
aabbccddeffgge	3–4–4–5–3–3–4–4–4–3–2–3–3–3	d-t.r.	487
hiihjkkj	4–3–3–4–4–2–2–4		
aabbccdd	2–2–4–4–4–4–4–4		
aabb	4		
	(9,9,11)		
ababccddd	3–3–6–3–3–3–3–3–3		
ababccdddee	3–3–6–3–3–3–3–3–3–3–3	d.r.(var.)	148—WW

RIME-SCHEME	STRESSES	RHYTHM	PAGE
	(9,9,12)		
abacbaddc ababccddb aabbccdefdef	2	d.r.(t.var.)	336
	(9,11,12,9)		
Blank verse	5	d-t.r.	584
	(4,6,8,5,9,9,7,5,10,7,8,7)		
aabb aabbcc aabbccdd(10) aaabbcc(11) Rem., no rime	6	t.r.	598–b
	(10,10,11)		
aabccdebde	2–3–4–4–4–2–2–3–2–2	d.r.(t.var.)	749–b
aabcddcece abbbacddecc			
	(10,10,12,12)		
aabbccdddd(1,2) aabbcddceeee aabccbddeeee		d.r.	571
	(10,23,16,8,2,6,4)		
couplets(1–3)	2–2–2–2–2–2–2–4–4		
aabbccdeedffghhg	(2–2–3–3–2–2–4–4–4–4		
couplets,rem.	(4–4–4–2–2–5–5–4–4– 5–5–4–4) (2–2–2–2–2–2–3–2–2–3 2–2–2–2–2–4) 4–4–4–4–2–2–4–4 4–4 2–2–2–2–2–2 4–4–4–4	d.r.	20—WW
	(11,3)		
aabbaaccbdd eee	5–5–3–3–4–4–5–5–3–3–5 5–5–5	d-t.r.	665
	(12(5),9(3),6(4),10(3),7,16,23,19)		
couplets blank verse couplets	5–4–5–4–, etc.	d.r.	262–b
	(13,11,13)		
abcaddcaeebcc abcabacddbc ababccdeedffe	2	d.r.	633
	(14,6)		
aabbcddceeffgg aabbcc	3 5	d.r.	681
	(15,10)		
ababcaabbcccdde	(5–4–4–3–3–5–5–4–5–5–5–5–3–3–4)	d.r.	24—WW

RIME-SCHEME	STRESSES	RHYTHM	PAGE
aabbcdcdee			
	(15,14)		
ababccdefedfggf			
ababccddeefgfg	2	d-t.r.	471
	(16,4,26,6)		
couplets	Irregular	d-t.r.	315–b
	(16,12,6,12,2)		
abcdcbaeffdefggf			
abab & couplets	2	d-t.r.	502
abbcca			
abcacdebcdff			
aa			
	(16(3),17,18)		
aabcbcdeefggfhhh			
aabbccdeeffgghhhh			
aabbccdeeffghhgiii			
aabcbcdeeffgghhh			
aabbccdeeffgghhh		d.r.(var.)	690
	(22,15,10,7)		
couplets	3–3–2–2–'s	t-d.f.	769
	(30,22,22)		
couplets		d.r.	413

DICTION

The following lists are based on the classification in *The New English Dictionary.*

A. *Dialect*

Ails, n.
a'most, 63
anywhen (S. dialect), 50, 428, 745
ath'art, 15b, 63, 630b
a-topperèn, 15b
axe (for axle), 630a
barton (shed), 61, 145
beën, 15b
biggening, 730
bivering, 63
blooth, 38
brimbles, 63
caddle, 63
capple, 26
Casuals, 17, 66
chiel, 63
chimley, 234
chimley-stun (stone?), 63
Christendie (Scotch), 188
clammed, adj., 513a
clams, v., 259
clean, 15b
closelier, 379
clinking off, 63
comrade (v. for n.), 262b
comrading (v. for n.), 598b
Christe's, 287
crowned, 47
crooping, 63
cwold (cold), 63
dark, v., 716b, 511b
darked, 250, 206, 618
disagreën, 15b
drearisome, 627, 535, 287
dree, 15b, 610
drongs, 226
dun, n. (Celtic), 610
durn, 161
een, 148
en (it), 15b
eweleaze, 259
eyot-withies, 454
fleën, 15b
fulth, 304
gallied, 63
gapèn, 15b
garden-hatch, 258
garth, 45, 297, 361
graved (buried), 720
grinterns, 52
hackered, 365
heathcroppers, 732
ho, v., 52
hot-up, 757
husbird, 63
hussifry, 111
jack-o-clock, 411
knap, 13
leaze, 101, 240, 38, 62
leazings, 227a
legged, 359
lew, n., 26
lewth, 8b, 63
linhay, 63, 236b
laitered, 63
leer, 63
'list (enlist), 269
loneness, 403b
lumpered, 63
lynchet, 45
mid, 52, 94, 481a
mindings, 574
mixen, 63
moiling, 541
moils, 43, 105, 301
mumm, 107
naibour, 63
nater, 63
nonce, 454
orchet, 63
overgat, 155, 195
overgot, 126
parle, 353, 411
pa'son, 63
peckled, 234
plained, 330
plaining, 177
pu'pit, 63
quicks, v., 60
quicked, v., 406b
quietsome, 490
quintern, 52
rafted, 63
shrammed, 63
skimmer-cake, 234
skimmity-ride, 63
slat, 15b, 30
snocks, 15b
sock, v. (slang), 145
sock (dialect), 234
somewhiles, 690

sommat, 63
sweatèn, 15b
tallet, 63
tardle, 63
tass; (chiefly Scotch), 166
teen, 186, 751b, 141
theäs oon, 145
therence (there hence), 15b
there-right, 234
thicks, v. (needle), 101
thirtover (thwartover), 63
timorsome, 734
tooes, 63
totties, 63
to-year, 230
throw over pu'pit, 63
tranted, 63
treen, 148, 134b, 228, 620b
twitterer, 620b
Umbered, 93b
Vamp (walk), v., 569
vanned, 84
vlankers, 63
volk, 15b
whitely (Scotch), 130
withinside, 185
withwind, n., 583
wonning, 99
wych, 56
worsen, 769, 71
yestermorning (also archaic), 236b
yesternight, 94
zell, 52
zilver, 15b
zummer, 15b
zundays, 63

B. *Archaic*

Accompt, 19
agone, 630b
backward (bygone), 299b
balm, v., 6
brightsome, 229
churched (baptism), 91
cit, 491
customed, 650b
discovered, adj., 632
dure, 723
elsewhither, 177
engulphing, 84
expectance, 219 (3 times)
eyne, 58
frustrate, adj., 162
incarnadine, 304
intermel, 653b
irk (n. used for v.), 678
meseemed, 584
misconceits, 334
parlance, 11
phasm, 306, 489
prithee, 38
scantly, 285, 666c
swoln, 154
tarriance, 195, 26
thencefrom, 45
thereat, 598b
therefrom, 315, 542b
thereon, 323
thereto, 324
thitherward, 34, 240
throughly, 511b, 10c
tristful, 424
turmoiled, adj., 404b
unruth, 732b
unshent, 82
unware, 20, 7
unawareness, 736
unweeting, 260
wayfarings, 257
weeted, v., 420
weetless, 254
witless (unknowing), 728
wight, 63
wist, 339
whichsoever, 511b
whilom, 456
whoso, 484, 245

C. *Obsolete*

Allure, n., 754
a-standing, 161
awaiters, 698
ballet (ballad), WW, 171
becall, 94
beldame, 533b
bestead, 420
be-webbed, 453
billed, 34
blestly, 114
caresome
cark, 350, 484 , 588
causey (causeway), 224b
cease, n., 540, 409
chore, 15, 598b
colding, 188
coll, 227, 50
cope, n., 153
coupled (wedded), 630b
debonair, n., 146
deficience, 106
demilune, WW, 72, 751
devilries, 350
dittied, 571
dorp, 6

downlooking, 403b
durance, 407b
earthing, I, WW
embowment, 297
enarch, 55
entune, 695a
erst, 720
evened, 569
eyesome, 650b
fallows, 595
falsed, 595
featness, 760
fellowlike, 5
foredeeming, 262a
foregoing, v., 641
forthward, 38
freaking, 354b
freshed, 568
fulling (fulfilling), 368b
gad (tr. v.), 650b
gagèd, 26
gaingivings, 82, 88, 379, 727
gallanting, 375
gayed, v., 590
goodman, 62
grassed, 609, 177
graving, 432, 756
haps, v., 52, 262b
hazardry, 58
heartsome, 410a
hereto, 432
immuned, v., 430b
inarticulateness, 419
increeping, n., 613
influent, 574
inheld, 84
inly, 195, 612
interjoin, 92
ivoried, 156
joy, v. (enjoy), 616
joyed, 188, 302, 254
kith, 30
littled, 177
livèn, 15b
leopardine, 101
liefer, 59, 572
lip, 318, 344b
lipped, 297, 20, 309, 415
lippings, 58
lorn, 136a
mammets, 185
mid-aged, 216b, 223
massed, 147a
mouthed, 436b
murked, adj., 409, 584
murks, n., 426
nigh, 327b
nighing, 30
outeating, 796
outreckoning, 51
outset, v., 192
outsetter, 404b
overhope, 350
passager, 411
pend, 582
pomped, 554
proclaim, n., 604
redly, 244
rosed, adj., 541b
saturate, adj., 695
saturnals, 216a
scants, intr. v., 569
scriptured, 309
scuts, 177
sate (pret. of *sit*), 629, 339
seagreens (houseleek), 225
shotten, 692
simplehead, 757
slent, 115b
slovening, 244
smalled, 240
smalling, 78, 749
snoff, 63
solve me back (unbind), 43
softling, 326
smugger (comp. of *smug*)
spousal, 368b
strook, 188
substanced, 156
tarry, tr. v., 577
thrums, n., 609
thwart, adj., 272, 205a
took (had), obs., 188
undercast, 166
undrsaw, 195, 192b
unease, n., 55
unguessed, 432
unhope, 153
unreason, 285, 633
untouched, tr. v., 546
upclomb, 121
updrew, 746
upstaring, 598b
variousness, 307
voicings, 177, 113
wanzing, n., 583
wane, n., 101
whelmed, 114
whiled, v., 140, 34
whimmed, 703
white, v., 148
whiting, v., 428
witched, 745
withoutside, 705, 246b

wold (old), adj., 63
wordlessly, 297
worsed, 129
wownded, 15b
wych, 56
yieldance, 262a

D. *Rare*

Aimful, 449
benighted, 155
checkless, 671
chord, 598b
circleted, 156
coded, adj., 666c
croft, 30
daisied, 143b
discern, n., 640
dolesome, 177
elate, adj., 541b
encompassment, 442
eyelessly, 108
eyer, 735
germed, 195
goldened, 608
griff, 496
hereon, 26,
hymen, v. 598b
imp, v., 796
interlune, 353
lacune, 490b
livers, 460
loamy, 637
lovelike, 244
lute, v., 782
melodied, 571
memorizing (remembering), 641
necrologic, 666b
ostént, 7b
outing, v., 602
outskirt, v., 13b
palinody, 97
predesigned, 141
prest, 80
prisonment, 791
psalming, 403a
raptness, 260b
ratheness, 430a
sanct, 689, 759
sanctitude, 559
stillicide, 52
suchwise, 487
sunsetting, 626
thwartly, 369
thwarts, n., 401b
unbe, 161
unsight, v., 55
vigiling, v., 34
wayfared, 195
welterings, 799

E. *Poetic*

agone, 630b
annoys, n., 533, 578
cerule, 678
cot (cottage), 576, 169, 170, 257
daysprings, 574
embrowned, 621
employs, n., 756c
extern, 94
fain, adj., 791
ghast, 84, 162, 7b
glebe, adj., 287
gloam, 83
hamleteers, 240
illume, 156
joyance, 272, 54, 548
lated, 26
largened, 246b, 577, 621, 773
methought, 121
obliterate, adj., 361
oped, 236b
outbreathes, 644
outshrilled, 621
outshut, 535
paven, 321, 580
profound, n., 220
quire (orig. spelling), 52, 236
quiring, 236b
say, n., 34
tinct, 315, 401, 260
upstanders, 154
vill, 536, 356, 158
wanned, 677
yclept, 201b
yester, n., 593b, 716
yestreen (also Scotch), 639
vanned, 84

F. *Coined*

Abrim, 103
acheful, 45
achefully, 555b
acrosswise, 630b
aethered, 51
afar, adj., 603
aforedays, 644
aftergrinds, 484
afterhaps, 50
agroan, 551b
a-groaning, 271
aloofly, 379
a-perch, 224a
apple-tree'd, 115
archmould, 379

artfeat, 584
astound, n., 782, 582
a-thumping, 630b
armipotents (adj. as noun), 517
Baldachined, adj., 353
bedwise, 794
beglimpsed, 481a
beheld, adj., 285
bespat, 581
birth-time, 405
Birth-tide Eve, 240
bleed (n. for v.), 543a
bloomfulness, 760
branchways, 556
breachless, 759
breathwhile, 5, 240, 689
brinily, 285
brookless, 83, WW
brought (v. for adj.), 602
chancewise, 551b
chiefest, 285
Christ-day, 240
churchward, 379
clamoured-code, 115
claytime, 587
cohue, 213
compassionings, 490b
craftsmanly, 594a
dampered, 559
daybeam, 79
day's end, 741
deckward, 78
deeplier, 618, 361
deicide (n. for adj.), 306
despairs
dingied, 361
dismantlers, 140
downstairward, 246b
elbowers, 563
elsedoing, 782
enearth, 574
enghosted, 339, 538
enghostings, 168
enray, 55
entroughed, 756c
eveglow, 735
everlong, 84
eyewounds, 91
fantocine, 479
fatings
fervourless, 137
fined in, 55
flipped (acting), 548a
float (v. for n.), 677
foreborne, 307
fore-desired, 412
fore-discerned, 314
foredone, 194
forefolk, 595
foreframed, 75, WW
forethoughtless, 724
forthshown, 218b
freshlings, 608b
frustrance, 344b
gaying, n., 586
glimpsed (n. for v.), 619
goddessed, 195
The Gone (v. for n.), 120
graveacre, 45
graveside, 390
grimefilms, 584
gurgoyles (gargoyles), 436b
half-god (n. for adj.), 603
half-wove, 169
head-stoned, 502
hearthside, 439b
heartstirring, 666a
heartwrings, n., 705
highmade, 703
hitheraround, 590
homealong, 63, 730, 755
honeybee'd, 452b
hope-hour, 124a
horse-clothes (cloth), 735a
housebacks, 91
huddied, 63
hueing, 120
idle-wise, 724
icicled (n. for adj.), 379
intenser, 285
jealous-wise, 716
junctive, 11, 539
lectioned,
liegely, 307
liegeness, 361
lifedoings, 720
linten, 456
lipword, 573
loftihood, 716
logicless, 260
longwhile, 53
longwhiles, 613
lothly, 56
lovecraft, 149
lushwood, 535
lyred, 596
mind-chains, 300
mindsight, 45, 58, 101, 513
minute-beats, 120
miscompose, 8a
miserablest, 236b
mis-vision, 334
mollyish, 392b
mongrelhood, 83, WW

multimarbled, 91
musefulness, 750
musicwise, 176
moonshine, 510
noticeless, 757
oncreeping, 534
ondrew, 533b, 551b, 667
onfleeing, 531a
outarted, 262b
outcaster, 135b
outcreep, 698
outgazing, 520
outloom, 66, WW
outpriced, 408a
outshape, 101, 253b
outskeleton, 93
outsmoothed, 253b
overborne, 387
periwink, 426a
pettish-like, 234
perpetuate (v. as adj.), 593
prepossessed (v. as adj.), 674
phantastry, 565
phasmal, 720
plainlier, 212
powerfuller, 7
prescienceless, 3, WW
primest, 431
prowling, adj., 610
responders, 606
reverberances, 426
reverberate, adj., 361
roseate (adj. for n.), 734
samewise, 582
scan (v. for n.), 670a
self-communed, 5, 735
self-widowered, 351
sepulture-clad, 285
sereward, 127
shawm, 480
sepulchring, n., 244
shines (n. for v.), 679
theeward, 116
thencewise, 557
thereacross, 91
therearound, 219, 240
thereawhile, 533b
thoroughsped, 20
thrid (var. thread), 288
tidetimes, 63
toll (n. for v.), 653a
trancings, 551a
treeland, 228b
tristfulness, 253a
truefooted, 774
unadieu'd, 422
uncare, 678
uncharily, 87
undervoicing, 104
uneagerness, 218a
unforeknowingly, 546
unfulfill, 548
unilluded, 262a
unobscuring, 422
unpeered (unequalled), 344b
unrueing, 155
upcast, 34
updated, 386
updrave, 22
upedging, 177
upeyed, 211b
upfingered, 57
upmouthed, 80
upping, adj., 555b
ups it, 464
upsidled, 154
upspread, 22
upstrained, 108
upstrapped, 236b
upswum, 441b
uptracking, 45
unshame, 653b
untrumped, 42
unvision, 498
upbrowed, 91
vespering, 315
vexless, 119
vieful, 158
violed, 370
wanner, 462a
warefully, 667
waying, 586
wend, n., 766
window-square, 431, 236b, 287
whimful, 732b
wistlessness, 325
woo, n., 533b
wrings, n., 719
yester-summer, 787
yestertide, 26
youthtime, 262b, 45, 5
zephyring, 582
zestfully, 418b

G. *Alliterative Compounds*

Aimed-at, 557
all-adorning, 580
all-alluring, 422
altar-affirmation, 653b
artist-arm, 737b
bark-bound, 50
back-brand, 742
bare-browed, 405
battle-breathing, 97

bent-bearded, 84
beryl-bespread, 479
beryl-bright, 446
bird-baiters, 698b
blast-beruffled, 137
blinker-bound, 53
blood-bespread, 510
blood-brethren, 142, WW
blown-bearer, 45
body-borne, 285
bosom-beating, 38
bosom-burning, 595
bread-bringer, 81, WW
breast-bare, 401a
breath-bespent, 667
breeze-blown, 442
brick-brown, 580
brick-built, 68
casement-comers, 199b
Christmas-carolled, 236b
Christ's cross, 640
church-chimney, 403b
clay-carved, 119
clay-made creatures, 108
close-cowled, 482
cloth-covering, 95
cloud-cast, 379
cloud-colours, 291
cock-crow, 110
comet-comings, 577
consort-queens, 357
conscience-capped, 246b
core-quakings, 789
corpse-cold, 398
court-clad, 554
crab-catching, 752a
crisply-cropping, 535
cross-crossed, 608b
crocus-coloured, 65
dark-drawn, 690
date-day, 441b
day-dreamt, 557
death-day, 182, 329
deep-delved, 91
deep-dyed, 785
dim-discerned, 51
despot-doomed, 791
dew-damps, 30
dew-dashed, 201a
down-drip, 547
drop-drenched, 452b
dust-dead, 720
dust-draped, 799
fancy-fanned, 633
fancy-fiddled, 613
far-famed, 97
field-folk, 613
fire-filled, 53
fire-flecked, 339
firm-fixed, 490a
flit-fluttered, 590
fly-flecked, 56
foam-fingered, 554
fog-fleece, 452a
foot-faint, 592a
foot-folk, 463
fore-folk, 408b
formal-fashioned, 326
forward-footing, 97
fresh-found, 718
full-fugued, 404a
fury-fires, 88
gas-glimmers, 80
ghost-girl-rider, 332
glance-giving, 118
Glory-gleam, 123a, 88
god-glance, 101
grace-beguiled, 246b
gray-grassed, 799
green-gowned, 111
green-grained, 660b
green-grassed, 610
green-gray, 640
grief-groan, 245
half-hearts, 230
half-height, 481b
half-hid, 272
hand-hid, 516
hard-hitter, 129, WW
haughty-hearted, 796
heart-halt, 56
heart-harm, 338b
heart-heaves, 647b, 354
heart-hydromels, 574
heath-hemmed, 677
heavily-haunted, 558b
hiding-hole, 195
high-hoop, 672
hill-hid, 533a
history-haunted, 95
hope-hues, 650b
Ill-inclined, 262b
Joy-jaunts, 445b
just-joined, 726
kopje-crest, 83
kine-cropt, 760
Lamp-lit, 560
languid-lipped, 307
lantern-light, 63
late-lamented, 144
leg-laden, 674
life-light, 55, 519
life-lit, 739
life-long, 551b

life-love, 598b
life-loyalties, 56
light-limbed, 658
lone-labouring, 501
lone-lived, 177
long-lingering, 67
long-loved, 97
love-leaf, 569
love-light, 60
love-line, 343
love-looks, 520
love-lore, 660a
low-laid, 112, 667
lustre-lacking, 732
lust-led, 517
Magic-minted, 602
many-manned, 686a
master-mason, 379
matron-manners, 339
merry-making, 478
mother-ministry, 737b
Neck-knotting, 690
neighbour-natives, 30
never-napping, 62
nymph-niche, 650b
Paddock-path, 463
paradise-paths, 12, WW
park-pale, 568
park-pool, 195
phantom-footed, 299
pharos-fire, 549a
pleasing-pure, 720
poesy-paven, 580
Quick-cued, 541a
Rainbow-rays, 501
rain-reek, 554
roof-wrecked,
rote-restricted, 171
rout-raising, 700
ruby-red, 573b
Sable-sad, 10a
salt-smelling, 553
sand-swept, 603
sanguine-souled, 658
sea-salts, 469
sea-swell, 285
self-centred, 462a
self-slaughter, 171
self-smiting, 106
self-struck, 453
sign-seeker, 43
sing-songing, 565
sire-sown, 431
sky-seeming, 226
slowly-stepping, 306
socket-sunk, 627
sought-for-sign, 580
soul-smart, 546
soul-stifling, 195
soul-subliming, 91
soul-swoon, 453
spectre-speed, 452a
spectre-spots, 538b
storm-strid, 695
straining-strips, 492
summer-seeming, 155
sun-cast symmetry, 106
sun-sweeps, 94
sun-swept, 559
swift-sinking, 734
Tale-telling, 167a
tan-laid (track), 672
time-torn, 124a
time-touched, 358b
time-trail, 686a
time-trenched, 533b
toil-tried, 332
transport-tossed, 127
travel-tarnished, 162
travel-tired, 426
triple-timed, 365
trouble-torn, 379, 411
trouble-tried, 344b
turnip-time, 667
twilight-time, 409
War-waste, 753a
war-wife, 47
war-worn, 177
wealth-wantless, 623
wealth-wove, 762a
weft-winged, 557
weird-wed, 726
welcome-warm, 272
white-wreathed, 344b
wild-winged, 535
wind-wafts, 533b
winter-wild, 155
wonder-wan, 272
wooing-wise, 509a
word-wild, 583
world-weaver, 108
world-webs, 106
world-welters, 740a
world-wide, 507
world-wise, 759
world-work, 737b
wormwood-worded, 511b

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